OGRAPH WEEKLY

Kine Weekly

JULY 21, 1
Vol. 518 No.

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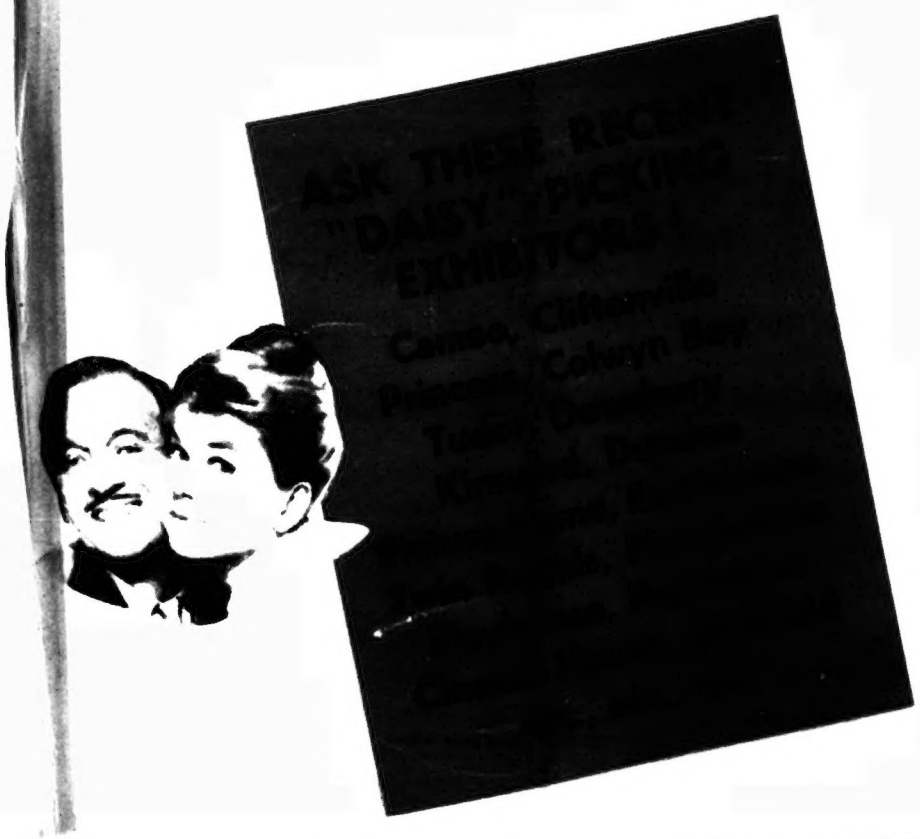
2/6

PER ANNUM 90s. POST
HOME AND OVERSEAS

EVERYBODY'S PICKING "DAISIES"!



Every day since MGM released it. "PLEASE DON'T EAT THE DAISIES" has grown bigger at the box-office! Second only to "Ben-Hur" in 1960 results throughout U.S.A.. the Doris Day–David Niven riot is now the first pick of picturegoers wherever they're after laughter. Get your share!

R

Royal Cinema, Roscommon
. . . Considering that our population in Roscommon is only just over sixteen hundred this was certainly a wonderful return and I feel will not be equalled in any town of this size in Ireland (admissions 5,179) . . .

G. Brian Snape G. B. Snape Group of Cinemas
. . . I would like to take this opportunity of congratulating your Company on the wonderful results achieved by this truly great motion picture. . . . The results at my own theatres have been the best experienced in recent years . . .

MESSAGE AFTER MESSAGE

Miles P. Jervis
Queen's, West Bromwich
. . . Far exceeding figures that we have hitherto dreamed of, is quite an achievement, and we are looking forward to playing this wonderful film at more of our theatres . . .

S. Darrall
Grand Cinema, Gillingham (Kent)
. . . You will be most pleased to learn we have broken our house record with THE TEN COMMANDMENTS . . .

EMPHASIZES THE 'RECORD' TRIUMPH

Basil Fortesque
Picturedrome, Bognor
. . . TEN COMMANDMENTS SMASHED ALL RECORDS, PLEASE CONFIRM COPY OK FOR A FURTHER WEEK . . .

J. T. Watts, M. Director
Tudor Cinema, West Kirby
. . . The figure attained far surpassed even my most optimistic expectations, exceeding as you know our top break figures by a substantial margin. I would not have thought there was sufficient population in this area to do this sort of business. I wish the trade could supply films of this quality and box-office attraction more often . . .

OF CECIL B. DeMILLE'S

THE TEN COMMANDMENTS 'U'

Victor Arwas
Carlton, Walthamstow
. . . the fact that the takings increased every successive week of the four week run made me regret that I could not have the film for a more extended period . . .

Bob Cowan *Plaza, Chorley*
. . . In spite of adverse conditions TEN COMMANDMENTS best take in twelve years PLAZA CHORLEY second week heading for record. Congratulations, Regards . . .

READ THEM
MR. EXHIBITOR!
YOU CAN DO THE SAME AT YOUR THEATRE

C. W. Ballands, M. Director
Astoria, Ware
. . . It is indeed a pleasure to report during these crisis days of the cinema that Paramount's mighty TEN COMMANDMENTS has shattered all box-office takings in the history of this cinema . . .

Clifton, Wellington . . .
2½ TIMES NORMAL BUSINESS

Regent, Leamington . . .
2¼ TIMES NORMAL BUSINESS

Capitol, Birmingham . . .
NEARLY 3 TIMES NORMAL BUSINESS

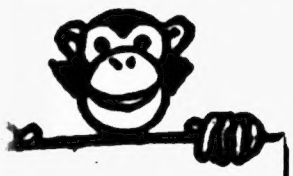
Olton, Cinema . . .
MORE THAN 3 TIMES NORMAL BUSINESS

K. F. Jones, General Manager
Theatre Administration Ltd.

L. B. Ray, Director *Regal Cinema, Hitchin*
. . . We were delighted with the reception and enthusiasm over THE TEN COMMANDMENTS: if more films were made to this high standard our box-office worries would cease . . .

E. Phillips, M. Director *Palace, Aldershot*
. . . our usual playing time is six days and this is the first time we have ever played a film for four consecutive weeks but, then, I believe the 'TEN COMMANDMENTS' is one of the greatest films ever made and one of the few films which have been truly inspired . . .

GRAPH WEEKLY, 21/7/60.



BAMBOO
LTED NUTS
The
World's Best!

Kine Weekly

LARGEST NET SALE : OVER 4,700 COPIES WEEKLY

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No. 2,755 Thursday, July 21, 1960 Vol. 518

Everyone loves
Lyons Maid

EWS HIGHLIGHTS . . .

NATKE action on wage claims

FURTHER action on NATKE's claims on wage differentials may be decided when the nion's executive meets in Durham this week-end. Commenting that the meeting would fully onsider the Industrial Court's recent awards on NATKE's claims regarding pay differentials n studios, general secretary Sir Tom O'Brien told KINE.: " It may well be that we shall decide o take a further course of action on this important matter."

The executive will also discuss the question of reducing the number of film unions.

Trends in the industry, said Sir Tom, were greatly hastening the need for serious consideration of this matter.

Goldstein recalled to Hollywood

BOB GOLDSTEIN, Twentieth Century-Fox's European production head, has been appointed to succeed Buddy Adler, who died last week, as the company's executive producer on a temporary basis. The appointment was announced by Twentieth-Fox president, Spyros Skouras after conferring with associate Darryl F. Zanuck and New York studio executives.

A temporary replacement for Mr. Goldstein in London will be announced soon. There will be no change in the company's existing studio executive personnel as a result of the appointment.

Spyros Skouras said this week that he had assured Mr. Goldstein the full co-operation of all studio and company executives as well as star talent. "Goldstein will have my whole support as well as that of vice-president Joseph Moskowitz and the corporation's executive committee and board of directors," he added.

Mr. Skouras described the death of Buddy Adler as "a grievous loss to Fox and to me."

ABC TV Subsidizes new talent

ABC TELEVISION has given £5,000 to repertory companies in the North and Midlands so that they can encourage young, new directors into the theatre. The grant, part of £18,000 awarded by ABC this year to the arts and sciences, will be divided among six Midlands and North theatres to finance the appointment of an assistant director.

The scheme, which recognises the repertory theatre's urgent need for new talent at director level, will simultaneously bring fresh blood into the theatre and also give young men of promise practical experience, states the company.

Applications for the appointments are open to anyone between 21 and 28 with two or more years' experience in stage management and production with a university theatre group or a professional or experimental theatre company, either musical or dramatic.

The appointments would be for one year commencing, where possible, with the new repertory season in September. Applications should be sent to the Managing Director, ABC Television, 1 Hanover Square, W.1 before July 30.

Singing star signs for two

MICKEY DELAMAR, producer of "Serious Charge," is to make two pictures next year with teenage singing star Cliff Richard. The first, to start at the end of January, will be a screen version of Marjorie Allingham's teenage drama, "Hide My Eyes," which Miss Allingham is now scripting. Cliff Richard will be co-starred with three other top names, one of them probably American.

Mr. Delamar said: "Though the picture will not be a musical, Cliff will sing and there will be a couple of spectacular stage sequences. I'd like to film it in colour." The second subject has yet to be decided.

NFFC helped more but lent less

MORE films were helped, but with less money; the loss on the year's working was lower than in the previous year, but there was no substantial reduction in the "revolving fund." These are the main points in the report of the National Film Finance Corporation for the year ended March 31, 1960; and these results were obtained despite the decline in cinema admissions and in revenue. The loss for the year was £194,095, compared with £222,367 in 1959.

Loans approved during the year amounted to £1,382,491, against £1,926,058 in 1959. But the number of films for which loans were approved increased. They were for 51 long films—six more than last year—21 short films—eight more than last year—and 17 TV films.

The reason for this, said NFFC managing director John Terry, commenting on the corporation's annual report at a press conference last Friday, was that the films assisted had been less expensive than in the past.

Out of 69 quota films shown on the three major circuits, 38 (55 per cent.) were helped by the NFFC—the second highest proportion in the corporation's history and the highest since 1953.

The report states that the corporation had succeeded in keeping its lending to within the amount of its anticipated receipts from repayments and shares of profits. Last year repayments were £1,383,924—£1,433 more than loans approved—and shares and profits on successful films amounted to £118,016, a total of £1,501,940.

Amounts advanced totalled £1,575,515 for 47 long films, eight shorts and 13 TV films. Of the 47 long films, five cost over £175,000, seven cost £125,000 to £175,000 and 17 cost £75,000

continued on page 7

BFFA PAYS OUT AT 43 PER CENT

THE eighth interim allocation of the British Film Fund Agency for the third year will be at the rate of 43 per cent.

Distributors' earnings for the four weeks ended June 25, 1960, are given as follows:

Low cost films eligible after multiplying by two: £26,744; low cost films not eligible for two times rental: £149; high cost films: £543,749; films under 3,000 feet (after multiplying by 2½): £65,562—a total of £636,204.

Levy collections paid to Agency by HM Customs and Excise to June 30, 1960, approximately covering entertainments to June 25, 1960: £219,150.

Viewpoint

FINANCIAL PRUDENCE

THE annual report of the National Film Finance Corporation shows that, through the prudence of the Board, acting within the severe restrictions imposed by the government in the Cinematograph Films Act, 1957, the economic position of the corporation has not substantially deteriorated since the last report.

This is satisfactory, for it substantiates the earlier assurances given by the corporation to producers that the loan fund was not in immediate danger of extinction.

Another satisfactory feature of the report, compared with last year's, is that it is estimated that the total revenue of the 44 films assisted—even though 19 will be unprofitable—will equal the total cost. This estimate takes into account the earnings from the Production Fund, which emphasises the value of the production levy.

The report again stresses the importance of the wider acceptance of the pari passu method of financing, which would make the corporation's task easier as well as being beneficial to producers. It is hinted that the NFFC's attitude will harden on this point, but we think it is fair to state that the policy will not be harshly imposed.

Involved as it is in the provision of risk money, hazardous at the best of times, the corporation is probably entitled to criticise the methods and practices of various sections of the industry. Thus the corporation urges more care and planning in the preparation of productions; the abandonment of unreasonable restrictive practices by the unions; more imaginative selling of films by distributors and that exhibitors should do more to put their "houses" in order.

While there is a genuine basis for criticism, it may well be that the exhibitors would reply that, as a matter of practical economics, a useful purpose might be served if the NFFC could persuade the government to advance loans, on favourable terms, for the purpose of modernising and refurbishing cinemas as needed.

The NFFC criticism extends to the government on one not unimportant point. The corporation is permitted to use its discretion in writing off irrecoverable loans; but it is still compelled to pay interest to the Board of Trade on the loans. This is a drain on the NFFC's resources that could well be stopped without seriously affecting the nation's economy.

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Long Shots

AN encouraging report of The Rank Organisation's successful penetration of the Latin-American market has been brought back by "Jamie" Jamieson, now on leave in London for the first time in about two years.

"Jamie," who is JAROFD's Latin-American supervisor, told me that the success of the distribution operation had been made possible by the fine organisation set up by Colan MacArthur. And Colan, in turn, paid a very nice compliment to "Jamie" when he said that much of the success was due to the initial spade-work of "Jamie" when he was responsible for setting up the efficient publicity service providing material in the language of the countries concerned. There was, he said, no other service of its kind in existence, but he had since learned that one American company was following suit. "Imitation," he observed, "was the sincerest form of flattery."

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THE Rank Latin-American distribution network is of course, handling not only the Rank films, but also other films from British producers, the RKO-Radio backlog, the Disney product and in Cuba it is also handling Paramount's output.

Jamie was able to show me a cable reporting a record number of billings in June. "The Captain's Table" and "Tiger Bay," I was glad to hear, are doing exceptionally well. The latter is in its 9th week in Buenos Aires and in Caracas it netted the equivalent of 60,000 U.S dollars.

The extent of the Rank penetration in the Latin-American market is indicated by the fact that the Rank distributed films are not merely going to the so-called art theatres, but are being shown in the big cinemas and by the major circuits. Furthermore, in addition to spot bookings, the organisation is achieving contracts covering programmes for the whole of the year.

The sceptics who questioned the wisdom of the Rank plan to break into this difficult territory will probably be confounded to know that the operation is more than paying its way and, in fact, is now ranking in importance with the longer-established major American distribution set-ups.

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IT WAS pleasant to hear that the British comedies are establishing themselves in Latin-America. Very encouraging results have been achieved in Cuba with "Carry On Nurse" and Jamie is now preparing to launch the Wisdom comedies.

Incidentally, the Princess Margaret wedding film was sold extensively in every country with the exception of Peru. It has been a fabulous success.

When one hears of the immense difficulties created by restrictive legislation, such as the pegging of seat prices at a ridiculously low level for twelve years, the extent of the progress achieved can be fully appreciated.

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PUBLIC and trade reaction to the policy for out-of-London premieres wherever practicable, which is being actively sponsored by both The Rank Organisation and ABPC, suggests that the trade can do much to recapture the lissing millions by this much neglected form o showmanship.

The Rank FD premiere of the Pinewoo Terry-Thomas comedy, "Make Mine Mink," t the Odeon, New Street, Birmingham, on Sund , was an outstanding success.

Fred Thomas, always an impeccable h t and with a keen appreciation of the import ce of public relations, is a tower of strength o the executives of the distributing company nd of CMA, who collaborate so closely in the rgani-sation of the premieres.

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A SPECIAL British Railways dining coach was reserved to take the stars and guests from London to Birmingham.

The party included Terry-Thomas, Athene Seyler, Hattie Jacques and Penny Morrell, who were joined later at the Queen's Hotel by Billie Whitelaw, Birmingham's own Elspeth Duxbury and producer Hugh Stewart; Victor Chapman, of Granada, and his wife; Peter King, of Shipman and King, and his wife, and fellow scribes of the national and British and American trade press.

Among the Rank executives in the train party were Charles Young, director of publicity and advertising, Vic Powell, CMA circuit controller and Arthur Levy, recently appointed assistant sales manager of RFD.

Harold Boodson headed the reception committee which greeted the party on arrival at Birmingham, and F. D. Russell Roberts, CMA general manager, and Ivor Smith, director of operations, who had previously travelled by road to attend the premiere, were also present.

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RIGHT from the start the proceedings were accompanied by a flourish of showmanship, smoothly and efficiently organised in the characteristic style of the organisation.

Advance publicity attracted a large crowd to the station to witness the arrival of the stars and their departure, in a fleet of limousines, for the hotel where a reception was held prior to the premiere.

New Street was blocked with people for the event and ITV News covered the scene. A touch of appropriate glamour was provided by the presence of a dozen models, gorgeously attired in expensive mink stoles and glittering jewelry.

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THE comedy, a jolly, farcical romp, kept the audience in fits of laughter and there was a spontaneous demonstration of approval at the end of the film and again when the stars appeared on the stage.

The staging of the personals at the end of the film, a departure from conventional practice, was a very bright idea and set the seal on a first-class evening which, obviously, was immensely enjoyed by the audience.

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AFTER the premiere, Fred Thomas was host at a supper party for some 200 guests, among them civic leaders and many exhibitors from the Midlands and neighbouring territories. Every lac

pre received a gift of a pair of mink ear-
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ressing thanks for the delightful evening of
inment and hospitality, the Lord Mayor
mingham, Alderman G. B. Boughton, said
recent years both the cinema and theatre
ries had regrettably ignored Birmingham
after all, was still an important metro-
He thanked The Rank Organisation for
Birmingham such a splendid first night
noped that others would follow.
nilar sentiments were expressed by Alf May,
he Birmingham branch CEA, who also
ssed the local trade's thanks to the host.

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ABC'S midnight world premiere of Charlie
ke's first film for Associated British, "Sands
he Desert," at the ABC, North Shore, Black-
ol. last Wednesday, was also a sparkling
cess, described as the biggest opening night
the Lancashire resort has witnessed in many
rs.

Charlie Drake, appearing in a show at Yar-
uth, was unable to attend the premiere, but
did transmit a message to the audience
ough a specially arranged telephone hook-up.

Peter Arne and Sarah Branch, who appear
the film, made personal appearances, together
with producer Gordon L. T. Scott, and, as the
premiere was held at midnight, Bill Cartlidge,
assistant managing director of ABC, and the
Warner-Pathe executives were able to welcome
around 50 show business personalities appearing
in the Summer shows at Blackpool and neigh-
bouring resorts.

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THE death of Buddy Adler, head of 20th-Fox production in the U.S and abroad, leaves a gap in the top echelon of film-making talents that will be exceedingly difficult to fill.

A man of distinguished bearing, great intelligence, infinite charm and razor-keen wit, Buddy took over the reins from the dynamic Darryl Zanuck and painstakingly implemented the policy of Spyros Skouras for large-scale production in Hollywood and abroad. In doing so he showed himself to be a friend of Britain by encouraging production under the 20th-Fox banner in this country.

Buddy suffered ill-health with remarkable fortitude. During his recent visit to London his enthusiasm for 20th-Fox's plans here and his promise of more frequent visits concealed the true state of the illness which ultimately took its toll in so tragic a fashion.

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THE question of a successor has yet to be finally settled. As an interim measure Spyros Skouras has recalled Bob Goldstein to Hollywood to supervise the international programme.

In the meantime, Jimmy Pattinson assumes responsibility for keeping things on the move over here.

I hear too that Walter Wanger has agreed to assist and immediately flew off for discussions with Spyros.

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LORD MORRISON, president of the BBFC, is losing no time in getting better acquainted with film production and producers.

On Monday he and John Trevelyan visited the ABPC studios. After lunch with C. J. Latta, Jimmy Wallace, Vaughan Dean and Fred Gotfurt, Lord Morrison made a tour of the stages to see shooting on the Tony Hancock film "The Rebel," Mick Balcon's picture, "The Long and the Short and the Tall" and Hal Chester's production of "His and Hers."

And, of course, he chatted about production matters with the producers and directors.

Richard Attenborough, star of Allied Film Makers' "The League of Gentlemen," official British entry at the San Sebastian Film Festival, seen at the Festival's British stand shortly after the film's successful screening. With him are: Harold Sargisson (JAROFD manager in Spain), Maya Ruiz de Larramendi, John Stapleton, Andrew Filson and Geoffrey Martin

ALTHOUGH producers' interest is focused on the San Sebastian Festival at the present time, the Czechoslovakian Festival at Karlovy Vary, now under way, is not being neglected.

Victor Hoare of Lion International and Maxwell Setton, managing director of Bryanston Films, flew out on Friday for the presentation of "The Entertainer," the official British entry in the features section. They were preceded by Lion International's publicist, Peter Burger, armed with a good selection of posters, stills, brochures and other publicity material for distribution to the international press.

Victor was hoping to do some business during the trip. Before his departure he said: "There are tremendous possibilities for us in this part of the world. This is one of the few occasions when we can really get to grips with the film industry behind the Iron Curtain."

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DICK ODGERS, general manager of JAROFD, was due to go out to the Festival on Wednesday this week, and will be remaining in Karlovy Vary until July 23.

He will be representing The Rank Organisation at the showing of "Royal Ballet," Britain's entry in the documentary section.

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ILL-HEALTH has forced Lacy Kastner to relinquish his position as president of Columbia's International Corporation, the subsidiary responsible for foreign sales.

However, Abe Schneider has announced that Kastner will continue as a vice-president of Columbia International and as vice-chairman of the board.

In this new role, he will be based on Paris, and in line with Columbia's policy of acquiring distribution rights of product for its foreign local offices, Kastner, in addition to other duties, will assist Mike Frankovich on the European side.

Following this change, Mo Rothman, executive vice-president of Columbia International, who was over here recently, becomes chief executive officer, and Abe Schneider personally assumes the presidency.

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A CHANGE in the London office of Columbia is the appointment of Tony Bray as company secretary.

Bray was formerly assistant secretary, working under Ken Maidment, who for several years has combined the work of general manager and secretary of the British company, as well as occupying a seat on the board.

The new arrangement will allow Ken Maidment to devote more time to top-level executive and administrative matters. This re-arrangement of responsibilities, I am told, has become necessary as a result of the greatly augmented production and distribution programme.

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BRIAN LAWRENCE, who has done a good deal of travelling around the European market in the interests of Jimmy Carreras's enterprises, has been given deserved promotion to the post of general manager of the Hammer group of companies. In this capacity he becomes Jimmy's personal assistant.

Brian was, of course, sales manager of Exclusive, the group's distributing company. But since the group's interest has swung over to production, releasing through the major distributors, he has been more concerned with selling overseas than in the domestic market.

The promotion is not only recognition of 17 years of loyal service to the organisation, but is also indicative of Jimmy's high regard for Brian's ability as an executive.

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NAT MILLER'S invitation to show me round his new offices at Vernon House, Shaftesbury Avenue, on Monday proved a pleasant double-purpose event.

Nat used the opportunity to announce his new distribution deal with British Lion, under which Orb gets the re-issue rights of some of Lion's outstanding box-office successes.

The first two, "Hobson's Choice" and "Mr. Denning Drives North," will be released the first week in October as a "John Mills Show." Star Mills has already given the idea his full support and, I gather, has agreed to make a personal appearance when the show opens.

Nat, I know, has been keen on the idea of presenting double-bill programmes featuring a particular star for some time. "If a person likes a star they can't get enough of him," he declares categorically.

At the moment he is also planning an Alec Guinness programme on the same lines. "I've got 'The Captain's Table' and we're looking

continued on page 29

News of the Week

Home Secretary resists changes on censorship and Sunday laws

EFFORTS to initiate an inquiry into the present system of film censorship, and to introduce legislation to revise the Sunday Observance laws, were quietly but firmly resisted by the Home Secretary, R. A. Butler, in the House of Commons last week.

He was asked by Stephen Swingler to start an inquiry into the present system of the British Board of Film Censors plus local authority discretion. Mr. Swingler asked whether this was either necessary or desirable, and demanded new ideas for new laws on the subject.

Mr. Butler reported that he was not "convinced that such an inquiry would serve a useful purpose."

But Mr. Swingler asked that he should "study an article by Mr. Derek Hill in *Encounter*, which he will realise makes a case for investigation."

"In view of the concern about horror films," said Mr. Swingler, "and the abuse of the X certificate the anomaly of having censorship on cinemas without any censorship on television, and in view of the ridiculous farce of so-called censorship of plays, surely the time has come to have some form of general inquiry about the future of censorship?"

Mr. Butler, of duty bound, retorted in defence of the Lord Chamberlain's office of stage censorship:

"I do not accept that this is a farce, because latterly it has been considerably liberalised with some success."

Then Mr. Butler gave the whole game away in one sentence. "I would not suggest that we could find a more logical or efficient way of doing it, however illogical it may appear."

Mr. Butler said he had read the article in *Encounter*, from which he had judged that the present non-statutory form of censorship of films is "probably as good as we can get."

But television films and censorship, he insisted, "raised a separate consideration."

Mr. Swingler agreed: "It is illogical to have a situation in which films are shown on television without any censorship, whereas an elaborate trade system of censorship is maintained in the cinemas."

Mr. Butler still refused an inquiry but tempered the blow by saying he would not "ignore the representations" made by Mr. Swingler.

Mr. Butler was hardly more forthcoming when John Parker asked him to introduce legislation to revise Sunday Observance Laws.

The Home Secretary agreed that much of our current Sunday law was out of date; and he added, "I cannot help feeling, in view of all the susceptibilities involved that there may be a case for inquiry. I am giving further consideration to the matter and I may be able to say something about it later."

Vinten and Mitchell make two-way deal

MITCHELL cameras are to be made in this country by W. Vinten, Ltd., and it is probable that a range of Vinten equipment will be manufactured in the States by the Mitchell Camera Corporation.

A new company, Mitchell-Vinten Sales Corporation, has already been formed: it is owned jointly by Mitchell and Vinten and has offices in Glendale, California and New York. This is being used to promote the sales of Vinten products after adaptation for the American market and, for the first time, will provide Transatlantic facilities for servicing and manufacturing Vinten equipment.

The second step in the partnership between the two companies is the organisation of another new company with offices in London and on the Continent, to promote the UK and European markets for Mitchell products; to provide for their servicing in London; and, probably, to manufacture Mitchell products at the Vinten factory.

The new arrangement supersedes the representation of the Mitchell Corporation by George Humphries and Co., Ltd., in Great Britain and by Mole-Richardson (England) Ltd., in the European market.

Directors of the new company will be John McCall, executive vice-president and general manager, and W. Warren, director, of the Mitchell Corporation; and Charles Vinten, and W. B. Hakes, of W. Vinten, Ltd.

Nat Cohen and Stuart Levy greeting Michael J. Moodabe at Anglo Amalgamated's offices. The Moodabe family controls one of the two major circuits in New Zealand. Also in the picture are: Philip Jacobs (Anglo export manager); Royce Moodabe (Chief booker); Joe Moodabe (Suburban booker); and Michael Moodabe (Director of advertising and publicity)

NEW LONDON CINEMA IS PLANNED

A new modern cinema is to be built on the site of the Gaisford cinema, Kentish Town—sold by CMA a month ago to a London development company. It is part of a six-figure development project planned for the site.

The new building, which apart from housing the cinema will include flats and nine shops, is expected to be completed by the end of next year.

Goddard and Smith, of King Street, S.W.1, acted for CMA, and Harris and Gillow, of Wardour Street for the developers.

A spokesman for the developers said that as yet no deal had been made for the letting of the cinema.

Hemel Hempstead Odeon opens August 29

CMA's newest cinema, the Odeon, Hemel Hempstead, will be officially opened on August 29, when the new Rank comedy "Doctor In Love" will be the opening attraction.

John Davis, managing director of The Rank Organisation, will head the executive party at the opening, but the actual opening ceremony will be performed by the local civic head.

It is also hoped that several stars of the film will take part in the night's programme.

CMA will also operate on the site of the new Odeon a quick service refreshment bar called "Presto." Though designed as part of the main theatre block on a corner site, this will be a completely independent operational unit from the theatre.

Hemel Hempstead Odeon is the second new theatre to be opened by CMA this year, the first being Harlow Odeon, now five months old.

Anglo development in export market

BECAUSE of the increase in the volume of business overseas, and the bigger-than-ever line-up of new British productions, the export department of Anglo Amalgamated is being considerably enlarged.

A new department, under the supervision of Edward Jarratt, has been set up to handle all aspects of overseas publicity. He will work in close liaison with Ronald Shinn, Anglo's director of publicity and advertising, and John Troke, director of press and public relations.

The overseas and home publicity sections will co-operate completely on all aspects of publicity and advertising.

Philip Jacobs, the company's export manager, has created a new shipping department, and

new t-up will enable Anglo to maintain its
serv despite the upsurge in demand for its
pro t overseas.
T ccommodate these developments and to
pre more roomy conditions for the increased
stal Anglo has taken over two extra floors
at lependent House, 111a, Wardour Street.
Th d. Sales department will shortly move to
the w premises which will also house the
for shipping department. The overseas pub-
lic section will operate from the fourth floor
al . Wardour Street, and the home publicity
d ment will take over the fifth floor.
long the new features on which these de-
p ents are already working are "The Con-
c Jungle" (UK title "The Criminal");
nga" (Eastman Color) and the new Peter
P ers comedy, "Watch Your Stern," which
any overseas territories is already anticipated
be as potentially successful as the record-
king "Carry On" series and "Please Turn
," one of Anglo's most successful British
edies in overseas markets. There is also a
rked increase in the demand from overseas
kets for Anglo's one-hour productions, such
"The Professionals," "Breakout," and the
Edgar Wallace thriller series.

Glittering premiere for 'Ice Palace'

WARNER-PATHE'S spectacular colour film "Ice Palace" opens at the Warner Theatre, London, with a special "Night of 100 Stars" charity premiere this evening.

Linked with the "Night of 100 Stars" stage show at the London Palladium after the screening, the premiere is in aid of the Actors' Orphanage, and Sir Laurence Olivier will be present in his capacity as President of the organisation.

More than 100 other star personalities will be attending the performance: Among them will be Sylvia Syms, Jean Kent, Dame Flora Robson, Peggy Cummins, Renee Houston, Anna Massey and Jeremy Brett, Irene Handl, David Tomlinson, Andre Morell and Joan Greenwood, Margaretta Scott, George Baker, Geraldine McEwen, Andree Melly, Elizabeth Larner, Dennis Price, Michael Craig, Shirley Ann Field, Renee Asherson, Irene Brown, Bill Owen, Sarah Branch, Alan White, Tony Wright, Rene Ray, Vera Day, Bill Travers, Nigel Stock, Gordon Jackson, Leslie Phillips, Tony Britton, and Brian Nissen.

rian cinema tie-up

ANK Screen Services has been appointed agents for advertising in Syrian cinemas ntrolled by Safir Advertising and Publishing mpany. Safir has the exclusive rights in me 70 cinemas throughout Syria and, in addi- shares the rights for many others.

dnan Inayah, the director general of Safir ertising, during his recent visit to London that he wished to introduce local 15-second mmercials into Syria, and Rank Screen Ser- s' productions are now being shown to tential customers in Damascus and other yns. The photography of these films has been unchanged, but new sound tracks have been ded.

Name-address change

BOTH the name and address of Export Development Productions, Ltd., have been hanged.

The company is now called Technical and xport Publicity Ltd., and it has moved to 101, ardour Street: new telephone number is Regent 858.

NFFC HELPED MORE –continued from page 3

to £125,000. Nine of them cost £20,000 to £75,000 and nine were under £20,000.

Of the 44 films released during 1959, 25, states the report, are likely to be profitable and 19 unprofitable. With the help of the levy, the aggregate revenues likely to arise from all 44 films should equal their aggregate cost. The 25 successful films include four which were exceptionally profitable.

The report then adds that "since the 44 are only likely to break even overall, the general run of pictures is, on average, still unprofitable."

More united

Mentioning that the industry was facing its problems in a more united manner and that producers, distributors and exhibitors had a better understanding of each other's problems, the report points to ways the industry could co-operate in protecting the corporation's funds.

Producers could make films more economically, more quickly and more successfully by spending more time on careful planning and preparation. Also, the corporation felt there was unnecessary expenditure on many films, arising out of extravagance and lack of planning and efficiency.

As far as technicians were concerned, the corporation believes that "a concerted attempt by the FFU to abolish restrictive practices would do much to reduce the cost and to increase the efficiency of film production in this country."

Of distributors, the report states that their responsibility for selling and promoting films was not always approached with sufficient vigour.

In many cases where the NFFC had lost money, the loss could have been reduced if the distributor had worked harder to sell the film individually, imaginatively and "for all it was worth," says the report.

Changes in the booking pattern are being watched with interest by the Corporation. The weakness of the conventional pattern, it is stated, is that the market for the successful film may not be fully exploited.

Speaking on this point at the press conference, John Terry commented: "New patterns may well grow and make it possible for the successful film to achieve a greater measure of success than they have in the past."

Longer playing

He hoped the booking pattern would allow longer playing time for the films that merited it.

Exhibitors, the report comments, should do everything possible to make their cinemas more attractive, more comfortable. There should be an all-out attempt "to revive the glamour appeal of movie-going."

"There has been a lot of talk about attendances being stabilised during the next few months or year," commented Mr. Terry. "But they will not stabilise themselves. Water does not find its own level in a leaky bath, and the important thing for all elements of the industry today is to plug these leaks."

Referring to proposals made by the NFFC last year to help reduce risks, the report states that they had met with some success.

Distributors generally continued to limit their financial contribution where the corporation was involved to the 70 per cent. front money, but ABPC had in certain cases operated with the corporation on a *pari passu* basis.

"*In the ensuing year it may be necessary in some cases to refuse to lend unless the* pari passu *pattern is accepted.*

Producers—sometimes assisted by artists, authors and directors—had, on the whole, made strenuous efforts to meet the corporation's request that they invest in their own films as much as possible.

But, the report adds, there was still room for further progress. In fact, the corporation held the view that an independent producer should not be in business on his own account unless he was able to provide a reasonable amount of working capital.

There had also been a few cases where individual fees had been substantially reduced or deferred, adds the report, mentioning "The Angry Silence" and "League of Gentlemen" as examples.

Mr. Terry commented at the press conference that when this type of approach to production took place it was very often under the inspiration of the artists themselves.

"And so far as is practical we want to encourage that kind of venture," he said.

The report states that almost £500,000 of the total loans approved during the year had been for pre-production purposes and mentions that one of the reasons independent producers frequently found themselves short of money for developing new subjects was that their investments in films, whether by cash or by way of deferred fees, were normally recoverable only after other production finance had been recouped.

If the NFFC's suggestion that British distributors adopt a 70:30 *pari passu* pattern were followed, it might, in many cases, be possible for the producer to enjoy a *pari passu* position with his financing parties. This, it is stated, "would make the recovery of his investment in whole or in part both more likely and more expeditious."

Accounts of the corporation show that the amount advanced by the Board of Trade remains at the maximum figure of £6 million. At March 31, 1960, the corporation had borrowed from its bankers £886,103 out of the maximum £2 million it is authorised to borrow from non-government sources. £569,817 of the balance was required to meet commitments already made, leaving a final balance of £544,080 available at March 31, 1960, compared with £352,277 at the same date last year.

The accumulated deficiency at March 31, 1960, amounted to £4,130,991. Provision for losses on loans was £246,542, against £319,405 last year.

The report points out that although the corporation failed to avoid a loss during the year, no curtailment of its activities had yet occurred. And, it adds, no curtailment may prove necessary if it received the co-operation of all sections of the industry and if the burden of interest on "dead" money could be removed by amending legislation.

If the burden was not removed, it would continue to have an increasingly limiting effect on the corporation's activities and make it increasingly more difficult for it to avoid losses.

BRITISH LION

The NFFC report states that provisional figures indicate that British Lion Films has made a profit of some £100,000 during the year ended March 31, 1960, compared with a loss of £153,354 the previous year.

It also estimates that the NFFC investment in the company is worth not less than the £600,000 at which it stands in the corporation's balance sheet.

Replying to a question, John Terry said the policy regarding the sale of British Lion remained unchanged. It was not, he said, proposed to offer British Lion on the open market, although the corporation still held the view that ultimately the shares in the company should be held by suitable private interests.

World Markets

Warner may get 20 million dollars for leasing 104 pictures to TV

NEW YORK.—What could be the start of a deluge of post-1948 product to TV came about with the announcement that the board of directors of Warner Bros. approved negotiating with Creative Telefilms and Artists Ltd. of Canada for a licence to distribute a number of post-1949 features on free television in the U.S and Canada.

Warner is said to be receiving a guaranteed 10,400,000 dollars under the deal to lease 104 post-49 features in the deal with the Toronto firm plus an estimated ten millions additional in profit-sharing from the distribution of the films to TV stations.

One hundred thousand dollars per feature is said to be guaranteed plus an equal share of the revenues when the costs are recouped.

One million dollars has been deposited with Warners, it was said, by Creative, which is returnable should the deal fall through.

There was also some talk around film circles that Warners expects to sell its 37½ per cent. interest in Associated British Pictures Corp. in the near future, although home office officials refused to comment on this.

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THE Production Code Administration of the Motion Picture Association of America issued 120 certificates to feature motion pictures during the first six months of 1960, which is a five per cent. rise over the comparable period in 1959 when 114 films were given Code approval.

According to Eric Johnston, 14 were produced and released by member companies of the Association: 98 were produced by non-members and released by members: four were produced and released by non-members: four others by non-members have yet to be released.

Further broken down, 63 were made in this country by American companies: 19 were produced abroad by American companies and 38 were produced by foreign companies and purchased by American companies for release here.

With regard to script approval by the PCA, the six-month report is down to 93 from the 145 approved a year ago and the Johnston report noted that the strike by the film writers obviously accounted for the low figure. The Association expected that come the end of the year, script submissions will equal or surpass the 254 scripts approved during 1959.

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EUGENE PICKER, president of Loew's Theatres Inc., announced that for the 40 weeks ended June 9, 1960, gross revenues amounted to 32,568,000 dollars. After providing for income taxes of 2,011,000 dollars, and depreciation of 2,103,000 dollars, a net income of 1,633,000 dollars, equal to 61 cents per share of common stock was realised.

The net income for the third quarter ended June 9, 1960, was 636,700 dollars, equal to 24 cents per share.—**Mel Konecoff.**

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ZDF president seeks orderly playdates

BONN.—Rolfe Theile, president of ZDF, West German theatre owners association, at a recent ZDF meeting in Berlin charged distributors with not keeping their promises and not delivering all of the pictures announced.

Mr. Theile said that 22 projects out of the 1959-60 season announced by distributors in Germany (and booked in advance by exhibitors) did not materialise.

He asked distribution companies in Germany to give evidence in January of each year which of the announced pictures would not be delivered in order to allow exhibitors to keep an orderly playdate policy.

Mr. Theile declared that producers and distributors had succeeded in selecting the right themes for feature films, although there were far too many comedies for a tight market.

He complained about reluctance of German producers-distributors to announce their complete annual programmes at an early date. This did not apply, however, to American companies operating in Germany. Most of which had already announced their complete line-up of pictures to be delivered during the next 12 months.

Foreign companies were charged with increasing rental rates beyond previous levels of about 42 per cent. Mr. Theile said that there are already three Hollywood pictures which would cost rentals of 50 per cent of grosses.

ZDF members, at the Berlin meeting, proposed the setting up of a German industry committee which would decide "ratings" according to which rentals would be set.

The proposal is, of course, of a hypothetical nature. There is little or no chance that distributors would adhere to any such ratings.

Mr. Theile proposed a sliding scale for rental rates of "extraordinary" pictures. Scale would be from 43 to 50 per cent. of box-office grosses.

Peter Farrell, managing director of Capitol and Allied Theatres, signs the agreement which will allow the Ambassador cinema, Dublin, to play MGM's "Ben Hur" for a long-term engagement from September 8. He is watched by Charles Goldsmith, chairman and managing director of MGM in Britain, and the Lord Mayor of Dublin, Maurice E. Dockrell

German observers believe that the 50 per cent. rental rate will be a matter of supply and demand and that there will be many key theatres in Germany which would be willing to play outstanding Hollywood pictures for a 50 per cent. rate.—**Gustav Genschow.**

Censorship has few friends now

PARIS.—French censorship is running into trouble. It has been attacked in the National Assembly and also by the industry itself.

The Ministry of Justice has also decided to take action against producers using young actors and actresses under 18 years of age in films banned to children under that age.

The Minister of Information has had to shelve his new censorship plan. Several important organisations including the Film Author's Association, and the Artists' Syndicat have protested against the pre-censorship included in the plan.

This would allow the board of censors, including representatives of the industry, and of the government, educators, young people's representatives and representatives of family associations, to warn a producer that the script he intends filming might lead to trouble.

There are two objections. The industry claims that the last three groups on the board can only speak for themselves and are not representative of all educationalists, young people or parents. They also say that a warning or pre-censorship might ruin a perfectly good film, since a scene, that appeared daring in the script, might well be treated in a way which was anything but daring when the film was shot.

The plan has therefore been shelved and, for the time being, local censorship remains.

Meanwhile, in a debate in the National Assembly, the government was asked to take immediate steps to stop the production of films referred to as pornographic.

The Minister made a solemn promise that he would. But the fact is no one here can define what is pornographic. France being the home of free artistic expression, the government is nervous of tampering with this freedom.—**Hen Kahn.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Apartment, The (United Artists)—U.S	125 min. (A)	Jack Lemmon ... Shirley MacLaine Fred MacMurray	Panavision comedy drama, about a New York insurance clerk who allows his immediate bosses to use his flat as a love nest with near tragic results. Characterisation first-class, direction both sensitive and snappy, feminine angle compelling, lines crisp and atmosphere flawless	Excellent "light entertainment" and infallible box-office proposition (C)
Caverns of Vice, The (Gala)—German	84 min. (X)	Marina Petrowa ... Pero Alexander Marisa Mell	Foreign sex melodrama, given English sub-titles, covering the exploitation of German girls in Turkish vice spot. Tale lurid, but "dames" engaging, asides colourful and climax salutary and showmanlike	Saleable Continental "Lyceum" (NC)
Dog's Best Friend, A (United Artists)—U.S	70 min. (U)	Roger Mobley ... Marcia Henderson Bill Williams	Canine and small boy melodrama, concerning inhibited orphan who, aided by pooch, helps unmask murderer. Juvenile star and dog natural, light relief apt, penultimate action hectic, and rural backgrounds pleasing	Reliable "second" (C)
Entertainer, The (British Lion)—British	96 min. (X)	Laurence Olivier ... Joan Plowright Brenda De Banzie	"Back and front" stage low life comedy melodrama, adapted from John Osborne's successful play. Star brilliant, support competent and atmosphere convincing, but tale squalid, direction uneven, humour and sentiment frequently forced, and dialogue coarse	Ticklish British title and star booking (NC)
†From the Terrace (20th Century-Fox)—U.S	143 min. (X)	Paul Newman ... Joanne Woodward Ina Balin	Glossy CinemaScope and De Luxe Colour romantic melodrama, suggested by John O'Hara's book about ambitious youth who, following an unhappy marriage, sacrifices career for real love. "Rat race" run on elegant lines, characters sharply drawn, feminine angle sure, dialogue smart and camera work outstanding	Very good adult fare (NC)
Great St. Louis Bank Robbery, The (United Artists)—U.S	68 min. (A)	Steve McQueen ... Molly McCarthy Graham Denton	"Perfect crime" melodrama describing a not so foolproof bank robbery. Script dishevelled, acting uneven and staging modest, but finale suspenseful and title arresting	So-so "second" (C)
†The Big Fisherman (Warner-Pathe)—U.S	124 min. (U)	Richard Burton ... Carolyn Jones Robert Ryan	Large-scale Technicolor romantic melodrama, adapted from Edna Furber's omnibus best-seller. Three generations story of families' rivalry, unfolded in Alaska, intriguing, characterisation forthright, direction resourceful, feminine appeal strong, highlights vivid, and camera work superb	First-rate popular booking and woman's film (C)
†The Last Days of Pompeii, The (United Artists)—Italian	96 min. (A)	Steve Reeves ... Cristina Kauffman Anne Marie Baumann	Mammoth Supertotalscope and Eastman Color spectacle describing a Roman Centurion's battle against marauders in ill-fated Pompeii. Story episodic, but Steve Reeves' performance muscular, embellishments glamorous and gory, climax breathtaking and photography magnificent	Very good popular hokum (C)
Oklahoma Territory (United Artists)	67 min. (U)	Bill Williams ... Gloria Talbott Ted De Corsia	Alfresco melodrama, with Redskin overtones. Tale off beaten track, acting sound, finale arresting, staging adequate, and dialogue crisp	Reliable "second" (C)
Snowball ... ... (Rank)—British	68 min. (U)	Gordon Jackson ... Zena Walker Dennis Waterman	Tightly woven pocket melodrama telling how a schoolboy's fib reaches tragic proportions. Cast shrewdly balanced, direction resourceful, family angle strong and detail convincing	Very good British "second" (CC)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

The Apartment

United Artists. American (A). Panavision. Directed by Billy Wilder. Featuring Jack Lemmon, Shirley MacLaine and Fred MacMurray. 11,277 feet. Release October 3, 1960

GLORIOUSLY funny and, at the same time, deeply moving "box and cox" Panavision comedy, set in New York. It's about a bachelor black-coated worker, employee of a big insurance company, who seeks advancement by lending the firm's married executives the key to his apartment so that they can enjoy clandestine affaires, but ends the shoddy business, following his interest in a shabbily-treated girl. The play, directed and partly written by Billy ("Some Like It Hot") Wilder, is definitely sophisticated, but Jack Lemmon, Shirley MacLaine and Fred MacMurray, shrewdly cast as hero, heroine and heel respectively, readily respond to Billy Wilder's practised megaphone and give both its grave and gay situations popular appeal. Moreover, its staging meets all demands and the dialogue has a razor's edge. To take "The Apartment" is tantamount to putting up "house full" boards. Excellent light entertainment and infallible box-office proposition.

continued on page 27

A distinguished audience which included some of Europe's most eminent physicians and surgeons were guests at last Thursday's world premiere at the Odeon, Leicester Square, of Pinewood's latest addition to the "Doctor" series—"Doctor In Love." John and Mrs. Davis, Kenneth Winckles and Mrs. Winckles and F. L. Thomas all attended. Among the show business personalities present were stars of the film Virginia Maskell, Carole Lesley, Leslie Phillips and Reginald Beckwith. Members of the St. John Ambulance Brigade, the British Red Cross and 500 nurses from London teaching hospitals were also there. A novelty giveaway was a Waldorf Club engagement diary with a Biro pen inscribed "Doctors In Love prescribe Biro." These were presented to all the guests by four "nursettes." Above: John and Mrs. Davis

SURGEONS SEE RFD's 'DOCTOR IN LOVE'

Above: Kenneth Winckles; F. L. Thomas and Mrs. Godden. Below: H. Boodson and Mrs. Barrier; F. Clark (AKC)

Sir Edmund Compton, Mrs. O'Brien, L. K. O'Brien and Lady Compton; Walter Eckart (managing director, Star Circuit) and his son Derek; Virginia Maskell and Ronald Duncan

Above: Joan Sims and Peter Eade; Mr. and Mrs. V. Chapman (Granada) and Mr. and Mrs. Jack Parsons (Clifton Cinemas); Derek Walker-Smith (Minister of Health). Below: Leslie and Mrs. Phillips; Betty Box and Ralph Thomas; Carole Lesley

Your Films

by JOSH BILLINGS

West End

I KEEP reading about falling cinema attendances, yet it's easier to find a needle in a haystack than a flop in London's West End. Work that one out!

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NO RENTER has more hits at the moment than United Artists, so let me tell you the Monty Morton story. "The Unforgiven" (United Artists—Panavision) left the Leicester Square Theatre yesterday, following a marvellous six weeks' run during which its immensely high takings hardly varied, whatever the weather. The western has also broken records in pre-release spots and its theme song is among the "Top Ten" of the current hit parade. Incidentally, the film was directed by John Huston and more than one critic pompously pointed out what was wrong with it! Today, "The Apartment" (United Artists—Panavision), a Billy Wilder comedy drama, co-starring Jack Lemmon, Shirley MacLaine and Fred MacMurray, takes over. It's terrific!

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"INHERIT THE WIND" (United Artists) is firmly established at the Astoria, Charing Cross Road. It's having an all-seats-bookable season and every evening performance is packed. There's slightly less demand for matinees, but it's strictly an adult film and don't forget many visitors to Town are accompanied, or rather encumbered, by children. The Stanley Kramer opus is definitely box-office.

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MUCH to my surprise, "The Chaplin Revue" (United Artists) took very big money throughout its extended run at the London Pavilion. It seems that its nostalgia lured those in the 50 and 60 age-groups and its uninhibited slapstick the youngsters, who'd heard about the little man with a battered bowler, baggy trousers and swishing cane, but had never seen him. "The Chaplin Revue" obviously gets the best of both worlds, a point to remember.

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"THE GALLANT HOURS" (United Artists), a U.S naval epic featuring James Cagney, is now in its second week at the London Pavilion. It scored an immediate "bull," aided maybe by the change in the weather, but will it keep it up? Sufficient unto the day.

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DON'T forget "The Last Days Of Pompeii" (United Artists—Supertotalscope—Italian), a magnificent bit of hokum featuring Steve Reeves, the mighty muscle man. It goes out on release August Bank Holiday and, although it's got an A certificate, many a kid will insist on his Mum and Dad taking him to see it. And, believe me, Monty still has more aces up his sleeve than a Klondike cardsharper. Better get in on the deal.

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THIS week's headline stealer is "Doctor in Love" (Rank—British). The fourth of the highly popular series and the fruitiest, it filled the Odeon, Leicester Square, over the weekend. A certain cure for box-office ills, it's released on August 22 and, if you don't want to suffer from acute disappointment and the agony of seeing the opposition cash in, you'd better nip round to "Doctor" Fred Thomas's consulting room quick!

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"THE STORY OF RUTH" (Twentieth Century-Fox—CinemaScope) received patronising reviews. At the moment, the critics are not Biblical-minded, but there always has been, and I'm certain there always will be, a market for pictures based on the Scriptures. "Ruth's" immediate success at the Carlton, Haymarket, confirms this. By the way, "Sons And L... (Twentieth Century-Fox—CinemaScope—... its predecessor at the Carlton, coined mo...

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NO DOUBT about it, "Light Up Th... (British Lion—British), a Service comed... wide acclaim and plenty of kudos du... two weeks' stay at the Plaza. It not onl... good script, but star players that kno... trick. Today, Paramount's holiday prog... "The Bellboy" and "Tarzan The Magn... moves in.

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"THE BRIDES OF DRACULA" ... Universal—British) is definitely clicking ... Odeon, Marble Arch. You can't te... Hammer boys anything when it comes ... manufacture of wholesome horrific.

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LAST WEEK I said "Valley O... The Damned" (MGM—Metroscope—British) ... was a smash hit at the Ritz. I got the title w...ong. I should have written "Village Of The D...ned." And another thing, "Sons And L...vers" (Twentieth Century-Fox—CinemaScope—...British) is not now taking over at the Ritz. It goes to the Rialto, Coventry Street, instead of "The Adventures Of Huckleberry Finn" (MGM—CinemaScope). "Village Of The Damned" carries on at the Ritz, where it is just entering its sixth week. It's a real turn-up.

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"HOUSE OF WAX" (Warner-Pathe—Panoramic-3-D) ends its triumphant run at the Warner Theatre today. The 3-D spine-chiller plunged into the big money on June 21 and has been wallowing in filthy lucre ever since. In fact, the revival's weekly receipts have put those of many a new film to shame. Tonight, "Ice Palace" (Warner-Pathe), a picturisation of Edna Ferber's best-seller, has its premiere at the Warner Theatre before a hand-picked audience.

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SPORT at the expense of murder is always a tricky business, but it's definitely paying off in "The Gazebo" (MGM—CinemaScope), a macabre comedy with Glenn Ford and Debbie Reynolds. The film's just finished a highly profitable chore at the Rialto, Coventry Street.

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NOTHING flash in the pan about the ...ccess of "Suddenly, Last Summer" (Columbia—British). The pathological caper, based on Tennessee Williams's play, has been sizzling ... the Columbia Theatre, Shaftesbury Avenue, for months. I little thought there were so many cash customers around with exceptionally strong stomachs.

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ONLY one more week before "Kidnapped" (Disney—British) leaves Studio One, Oxford Street. The adventure melodrama, a real winner, has drawn all classes and ages. "Pollyanna" (Disney), a delightful juvenile comedy melodrama, will be the next presentation. It should stay at Studio One until Christmas!

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"THE TRIALS OF OSCAR WILDE" ...ros—Super Technirama 70—British) and "The Nudist Story" (Eros—British) are breaking records at the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road, respectively. The independent exhibitor who turns down the last-named deserves to lose his shirt.

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I'VE already referred to one "hard ticket" job, "Inherit The Wind," but there are three others worthy of, nay, demanding, menti...

continued on page 19

MARRIAGE

For what purpose does a Frenchwoman regard marriage?

SEE

LOVE AND THE FRENCHWOMAN

7 BIG DIRECTORS
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C[illegible] A General Council m[illegible]eting—July 13

[illegible] AND DEPUTY DELEGATES

Th[illegible] **esident** welcomed a number of new and depu[illegible] elegates who were attending a General Cou[illegible] meeting for the first time.

LETTERS OF REGRET

[illegible] of regret for inability to attend were rece[illegible] from G. Singleton, D. J. Goodlatte, W. Ca[illegible]. Sir Alexander King, J. B. Chetham, C[illegible] Bernstein, A. Dowding, I. Smith, F. D. Ri[illegible] Roberts, V. P. Powell, C. Shapeero, P[illegible] Hanmer, Mark Sheckman, C. F. Booth, W[illegible] riman, Wyndham Lewis.

P[illegible]T PRESIDENT'S PRESENTATION

J. D. Richards said that after further consid[illegible]ation it had been decided to expend the pres[illegible]ntation to which delegates had contributed on a sailing dinghy with an outboard motor.

FINANCE AND MANAGEMENT COMMITTEE

A.—Your committee is renewing the Association's annual subscription to the British Standards Institution and is once again making a contribution towards the expenses of the Edinburgh Film Festival. (Received and adopted.)

B.—Your committee is pleased to learn of the very satisfactory support which has been given to the proposed presentation to Sir Alexander King. It is intended that such presentation should be made at a luncheon to be given in his honour on September 14, i.e., the date of the next meeting of the General Council, such an occasion being a subscription lunch, tickets being available to all who wish to attend. A further announcement in regard to the availability of tickets will be made in the near future.

The **general secretary** said that since the report had been issued he had heard from Sir Alexander King to the effect that some of the guests he wished to invite to the luncheon personally would be unable to be present in September and that in such circumstances he would prefer the luncheon to be left over until the date of the November meeting of the General Council, November 9. This was agreed. (Received and adopted.)

C.—Your committee has noted a letter of thanks from the secretary of the World Refugee Year United Kingdom Committee in regard to the assistance rendered by the Association in connection with the showing of The Duke of Edinburgh's Appeal Film and the taking of collections. A personal letter of thanks has also been sent to the manager of every cinema where the film has been shown. (Received and adopted.)

Para. D was taken in conjunction with Para. 1 of the report of the Joint Committee of the CEA and KRS.

D.—Your committee has received and approved the attached report in relation to the new Levy Orders. In its discussion on this report reference was made by the Committee to the fact that the Levy Collection Order did not contain any provisions for dealing with hardship cases but it was explained that in the interviews with the Board of Trade on this subject the officials concerned had expressed some reservations as to the possibility of introducing such provisions into a statutory order. In discussing the arrangements that had operated under the voluntary levy the Board of Trade had drawn attention to the fact that hardship cases had been dealt with as a result of arrangements made jointly between the CEA and KRS and they consequently urged the Association take up once again with the KRS the possibility of fresh arrangements being made to meet this type of case. This point is on the agenda for discussion at the Joint Committee of the CEA and KRS on the 30th June and delegates will receive a separate report.

Report on New Board of Trade Levy Orders.—Two new Levy Orders have now been tabled by the Board of Trade for approval by both Houses of Parliament.

In regard to the first Order dealing with the collection of the levy its contents represent a very satisfactory reply to the representations submitted by the CEA.

The points arising briefly are as follows:—

(a) Levy exemption limit is raised from £150 to £250. This is the figure asked for by the CEA when it became known that tax had been abolished.

(b) The CEA suggestions for takings at charitable entertainments and children's matinees to be excluded in calculating whether or not the exemption limit is reached have been adopted. The wording of the Order, however, in relation to children's matinees makes it clear that these are to be outside normal exhibition hours.

(c) The schedule to the Order gives specific levy exemption to all those cinemas which previously did not pay the levy owing to their enjoying tax exemption. In the absence of specific exemption these cinemas could have now become liable for levy. This was one of the points to which the CEA drew the Board of Trade's attention.

(d) The spirit of the Chancellor's Budget statement has been included in the clause which provides that no exhibitor is to be called upon to pay more on the new levy rate than he would previously have been called upon to pay by way of levy and tax combined.

(e) The increase in the rate of levy from one-tenth to one-ninth was not of course suggested by the CEA, but on the other hand it is to be appreciated that the increase in the levy will for the most part be borne by those cinemas which received the greatest benefit from the budget.

New levy return forms will be issued to exhibitors by the Customs and Excise together with full instructions concerning the new levy before July 24.

In regard to the second set of regulations dealing with the distribution of the levy the provision that News Reels should attract the same rate of levy as first feature films is not altogether a surprise in the light of the earlier debates in the House of Commons. This provision also to some extent meets exhibitor criticism that whilst News Reels might rank for quota they should not qualify for levy.

The provision that the Agency may invest their funds in Treasury Bills need not give any concern. The Agency inevitably has to retain a proportion of its collections at the end of each year to make final payments after all calculations have been checked and it is believed that at present they can do no more than obtain interest at bank deposit rates.

Joint Committee of the CEA and KRS. Paragraph A.—Following on Para D. of the report of the Finance and Management Committee of June 29, the CEA representatives explained to the KRS the suggestion which had been made by the Board of Trade to the effect that there should be joint exploration of the possibility of arrangements being made to assist levy hardship cases on somewhat similar lines to that operating under the voluntary levy scheme.

In asking the KRS to consider this suggestion it was pointed out that although the levy exemption limit had been raised to £250 there might still be some cinemas which owing to their own peculiar circumstances might be unable to operate at a profit but still would be liable for levy payments. It was not known at present what the number of cinemas in this class might be though obviously the figure would be substantially less than it would have been under the voluntary scheme or subsequently when the exemption limit was £150.

The KRS representatives expressed readiness to give the suggestion sympathetic consideration though on the other hand they felt they were at some disadvantage in doing so without further information as to what the size of the problem might be.

It was not possible to discuss the subject further owing to the shortage of time but on the part of the CEA it was agreed that an endeavour would be made to find out the number of cinemas which might qualify for help in the circumstances mentioned and the item could then be continued at a subsequent meeting.

The **general secretary** stated that the Customs and Excise were working very hard to get out the new return forms to exhibitors before the date on which the new levy rate became effective and it was understood that they were nearly ready.

G. A. Watts asked whether any machinery had been set up to save those exhibitors not paying levy from sending in returns.

The **general secretary** replied that those cases which were previously exempt from tax would get complete exemption from the levy. Those cases which were previously paying tax but whose future takings were not over £250 were, on the face of it, still liable to make nil returns. However, if exhibitors were now in the position of never being liable for levy, it was possible that the Board of Trade would be ready to make individual arrangements for the making of periodical returns.

G. H. Lee asked whether the quota relief form, which was certified, could not be used for this purpose.

The **general secretary** said that this form related to average weekly takings and it was conceivable that whilst the average might be £125, in some weeks the figure of £250 might be exceeded.

R. C. Freeman said that his branch would not like the impression to get around that the outcome was by and large pretty satisfactory. Those exhibitors above the exemption limit were having to pay more levy and with reduced quota it

THOSE PRESENT

Twenty-two branches were represented by 48 delegates. A. Davis (president) in the Chair; S. K. Lewis (vice-president); Lord Westwood (treasurer); J. D. Richards (past president); E. F. Pinkney (gen. secretary).

Birmingham and Midlands: Miles Jervis, A. G. May. **Bristol and W. of England:** E. C. Rogers, Ald. F. G. W. Chamberlain. **Devon and Cornwall:** P. McClellan Myott, T. C. Gwilliam. **E. Counties:** R. K. O Cooper. **Hants and E. Dorset:** E. J. Cox.

Hull and District: R. C. Freeman. **Leicestershire:** G. H. Scarborough. **London and Home Counties:** J. W. Davies, T. H. Fligelstone, C. H. V. Brown. **Manchester and District:** H. Woolf, J. Mather. **Northern:** C. T. Kitching, Lord Westwood, W. Carr, E. J. Hinge, W. Wilson. **Northern Ireland:** nil.

North Lincolnshire: R. C. Freeman. **North Staffordshire:** Ald. G. L. Barber. **North Western:** G. H. Lee, S. Dallow. **Notts and Derby:** H. Elton. **Portsmouth and IOW:** E. A. Phillips. **Scottish:** J. Wallace, J. K. Stafford Poole, J. H. McLaughlin, C. R. W. Gray.

Sheffield: S. Kirkham. **Southern Midlands:** G. A. Watts. **S. Wales and Mon.:** H. Ponking, D. Owen. **Sussex:** J. D. Richards. **W. Lancashire:** F. Fennell. **Yorkshire:** J. X. Prendergast, C. H. Whincup, A. S. Hyde.

Circuit Delegates: T. F. Massicks, L. V. Crews, E. B. Gold, R. H. Dewes, S. K. Lewis, H. S. Roelich, W. Eckart, D. W. E. Eckart, V. Chapman.

In attendance: L. Knopp, C. S. Algar.

meant that every picture was going to cost about £300. If there was some choice of product they would feel happier. Furthermore, they would like to know where the residuary revenue from abroad went to.

The **general secretary** reminded the Council that a sub-committee of the Finance and Management Committee had issued a report putting forward various points regarding the levy and obviously in that report it had not been suggested that the levy should be increased. With the exception of the matter of hardship cases, every alteration which the CEA had suggested had been accepted by the Board of Trade. He assured Mr. Freeman that the government was fully aware of the position of the exhibiting side of the industry and read the following extract from Hansard of July 11 regarding the debate on the levy Regulations:

> John Rodgers (Parliamentary Secretary to the Board of Trade): "What of the economic circumstances of exhibitors? In a full year, the exhibitors' share of the box-office is likely to rise by about £4.5 million as a result of the abolition of Entertainments Duty. However, there is no denying that a section of the exhibition industry, particularly the small independent cinemas, has suffered severely in recent years. Moreover, this section of the industry has in recent times paid little or no Entertainments Duty and will, therefore, be no better off as the result of the abolition of duty. There is, consequently, little scope for asking such exhibitors to pay more levy . . . we are, therefore, helping these exhibitors by raising the exemption limit to £250 while, at the same time, increasing the rate of levy so that the exhibitors who will gain most from the abolition of the duty will bear a greater share of the levy."

Mr. Freeman agreed that the matter had been handled admirably so far as concerned the CEA.

J. K. S. Poole said that the Edinburgh section of the Scottish branch held somewhat similar views and felt that the report of the general secretary's statement in the trade press might imply that the CEA accepted the increased levy or was taking no strong objection. They were still strongly against any increase whatsoever.

The **president** said that the problem must be looked at logically. Having won tax abolition and then got the exemption limit raised to £250, they had to accept that the levy would remain at the same level. Consequently there was an increased levy on those theatres that could afford to pay by reason of the fact of their deriving most benefit from tax abolition. They were now left with the one problem of the theatres which were above the exemption limit but were doing badly, largely because of inavailability of product, and suffering hardship. The government had suggested that the industry should try to arrange some voluntary scheme such as operated previously to help these cases and the matter had already been put to the KRS. The KRS was considering the point and a further discussion would take place on the 21st instant.

In regard to these hardship cases, the **general secretary** added that the KRS had asked what was the size of the problem and he was accordingly inserting a paragraph in the next issue of the News Letter asking those exhibitors concerned to give some indication of their circumstances. It was thus hoped to be able to inform the KRS that the problem in terms of numbers was not going to be so big as might have been expected.

T. F. Massicks said exhibitors were proud of the achievement of the CEA in getting the exemption lifted to £250, but there was a lot of dissatisfaction amongst those who were in the third or fourth stream of release. Was product going to be concentrated in two releases only or was it going to be spread wider?

The **general secretary** replied that the availability of films had been thoroughly examined by a sub-committee and its report submitted to the KRS. The KRS was now considering the report but so far as he was aware there was no change in the position as indicated in that report.

J. W. Davies said that if the KRS was sympathetic to the problem, a similar sort of sub-committee might be set up to that which worked very well in the days of the voluntary levy. This sub-committee did not ask renters to reduce their terms, which led to all kinds of difficulties, but decided that in appropriate cases an exhibitor should have a fractional amount knocked off his film hire when he settled his account. From a practical point of view this was a very important point and should be borne in mind.

The **president** urged delegates to impress upon members the importance of sending in the information which would be sought if progress was to be made with the KRS. (Received and adopted.)

E.—Attached is a copy of a letter received from the Board of Trade regarding the appointment of exhibitor members to the Cinematograph Films Council. Your committee is suggesting that the CEA re-nominates all the existing exhibitor members of the Council, and in addition and in accordance with the Board of Trade request nominates the following five additional exhibitors: Lord Westwood, C. H. V. Brown, J. K. S. Poole, J. D. Richards, Wyndham Lewis.

May 27, 1960.

The end of the term of appointment of the present members of the Cinematograph Films Council is approaching and the Board are now reviewing the Council's membership.

As you know, the Act requires the appointment of five persons representing exhibitors of whom one shall be appointed as representing exhibitors in Scotland. A member may not be appointed for more than three years at a time but is eligible for re-appointment at the end of that period. The five members who were appointed to represent exhibitors are Cecil Bernstein, J. W. Davies, E. J. Hinge, Sir Alexander King and Sir Philip Warter. In order to help the President in making appointments for the period about to begin, I should be grateful if your Association would be good enough to suggest the names of ten people including two or more exhibitors in Scotland.

It would be an advantage if you could let me have your list fairly soon. The present members' term of office comes to an end on September 30, 1960

I am also writing to the Association of Independent Cinemas.

G. S. Knight.

The **president** stated that the committee was recommending to the Council five additional representatives but it was entirely up to the Council to make other nominations if it so wished.

J. K. S. Poole appreciated the compliment paid to him in submitting his name but asked whether the Scottish branch had been consulted, and should this not have been a recommendation from the Scottish branch.

The **general secretary** replied that the nominations were for the General Council to make, but if the Scottish branch delegates wished to make any comment it was open to them to do so. The Board of Trade were, however, pressing for a reply and he understood that the Scottish Executive did not meet until mid-September.

J. Wallace thought that the committee had made a very wise choice. (Received and adopted.)

F.—Following the discussion at the last meeting of the General Council on the subject of the agreement between the CEA and KRS, relative to tax abolition and film hire, your Committee has noted the letter which was sent to the KRS by way of protest at the lack of instructions given by the Head Offices of renters to their branch offices and salesmen. It is understood that this letter was discussed at a recent meeting of the council of the KRS, and that copies of it have been circulated to all renter members of the KRS for their attention. Your committee feels that the General Council should once again express its intention of supporting a member in any instance in which it appears that the joint agreement between the Association and the KRS is not being honoured by a renter.

Mr. Watts stated that he found when travellers called round that they did not know the first thing about the arrangements.

The **general secretary** said that this was the point which had been made at Folkestone and, as then instructed, he had written to the KRS following which it had been hoped th the situation had improved.

R. H. Dewes suggested that if any ex ttor was told by a renter representative that did not know anything of the arrangem he should advise such representative to f out and see him again in a couple of days c lter- natively, suggest that he, the exhibitor, v e to CEA with a copy to the renter's head ce.

It was agreed that the joint arran ents between the CEA and KRS be given ther publicity in the CEA News Letter and, pos- sible, in the trade press.

The **general secretary** also emphasised at in cases where a bona fide effort had bee made by an exhibitor to negotiate new terms ith a renter, but to no avail, the exhibitor ould again write to the renter to the effe that having made what he considered a rea nable offer to meet the spirit of the arrangemen there was an obligation on the renter to m e an alternative suggestion. If the renter then failed to do so and the position then was th t the renter then received an unfair share of e tax abolition, there would appear to be a cle case for submission to the Joint Committee. (Received and adopted.)

G.—Your committee has noted a repo from the Officers to the effect that enquiries with re- gard to the situation of Mr. James Woolf are still proceeding, but the point has not yet been reached when a report can be made. (Received and adopted.)

H.—Not published.

I.—Your committee is recommending that the extraordinary general meeting of the Association which is to be held to alter the rules of the Association in connection with subscriptions should take place at 10 a.m. on September 14, 1960. This meeting, which will be largely formal will take place immediately prior to the General Council meeting on the same date.

The alteration to rule to be effected is that as from January 1, 1961 the amount of the subscription payable in respect of each of the existing grades of membership shall be as may from time to time be fixed by the General Council.

Alderman Chamberlain said that the Bristol branch did not agree with the General Council taking powers to regulate subscriptions and that instead of holding an extraordinary general meeting a postal vote should be taken of all members.

The general secretary said that the subject had been fully discussed by the General Council a number of times and it had been agreed at Folkestone to hold an extraordinary general meeting to alter the rules. The purpose of this paragraph was solely to fix a date for such extraordinary meeting.

H. Elton asked what was the purpose of the branches appointing delegates to the General Council if the work of the Association could not be entrusted to such delegates. They were wasting their time attending the meetings.

Mr. Richards said that the place to oppose the alteration of rule was at the extraordinary general meeting as it would be the decision of that meeting which would make the rule effective. (Received and adopted.)

J.—Not published.

K.—Your committee has noted the contents of a letter from SCMA in which that Society gives six months' notice to vary the terms of the existing National Agreement. At the time of its meeting the committee had not received details of the proposed amendments but it is expected that these will be available before the General Council meets.

The **general secretary** reported receipt of SCMA's proposals to amend the existing National Agreement which included amongst other points, an increase of £2 10s. in wages, a reduction from 48 to 44 hours in the working week and a request for three weeks' holiday after one year.

The matter was referred to the Negotiating Committee. (Received and adopted.)

L.—Your committee is glad to report receipt of a letter from the secretary to the County Councils Associations to the effect that a copy of the bye-law adopted by the County Borough of Reading concerning unruly behaviour in cinemas has been circulated to County Councils. T

continued on page 19

KINE[illegible]OGRAPH WEEKLY
[illegible] 21, 1960

THE FIERY SUMMIT OF SPECTACLE!

Pompeii! City Of The Pagan Hordes! City Of Beasts And Revels, Battles And Orgies!...Of Spectacle And Splendour! The City That Lived In Sin... And Died In Flame!

STEVE REEVES IN "THE LAST DAYS OF POMPEII"

Eastman COLOUR
SUPERTOTALSCOPE

Co-starring
CRISTINA KAUFFMAN • BARBARA CARROLL • ANNE MARIE BAUMANN
FERNANDO REY • MIMMO PALMARA • ANGEL ARANDA • GUILLERMO MARIN

UNITED ARTISTS

Directed by MARIO BONNARD • A CINEPRODUZIONI-PROCUSA-TRANSOCEAN PRODUCTION

N.W. London Release Septemb r

DISTRIBUTION

Universal International

Starring PETER CUSHING · FREDA JACK O W

Screenplay by JIMMY SANGSTER, PETER BRYAN and EDWARD PER

Executive Producer MICHAEL CARRERAS · A Hammer Film Production R

tembɔr
REDA JACK O
nd EDWARD PER Y
Film Production R
MARTITA HUNT · YVONNE MONLAUR
ed by TERENCE FISHER · Produced by ANTHONY HINDS
y Universal-International through Rank Film Distributors Ltd.
TECHNICOLOR®
CERTIF
ADULTS ONL

"JAZZ ON A SUMMER'S DAY" HAS THEM QUEUEING IN DUBLIN AND GLASGOW

IRISH CINEMAS, LIMITED
Theatre Royal, Hawkins Street, Dublin
Telephone: 76815

4th July, 1960.

LE/ML.

Mr. Ben Henry,
Hillcrest Productions Ltd.,
178/180 Wardour Street,
London, W.1.

JAZZ ON A SUMMER'S DAY.

Dear Ben,

I am delighted to be able to confirm that up to now your faith in the above has been justified despite the almost heatwave weather we have had.

The film opened on Friday last to a wonderful press, which we expected, and to a steady line up all day long and this has been continued over the weekend. We now look set for a long run.

Congratulations and all good wishes.

Yours sincerely,

Louis Elliman.

Charges to pay
RECEIVED
POST OFFICE
TELEGRAM

ZONIC WESDO LONDON=

JAZZ ON A SUMMERS DAY OUTSTANDING SUCCESS AT THE COSMO STOP GLAD I HAVE IT BOOKED FOR ALL MY CINEMAS STOP I'LL BE PAYING SO MUCH MONEY ON PRODUCTION LEVY THAT EVEN THE PRODUCERS WILL FEEL THEY HAVE HAD ENOUGH= GEORGE SINGLETON.

NOW BOTH IN THEIR THIRD WEEK

HERE'S PROOF THAT JAZZ IS BIG BOX-OFFICE!

CEA General Council—continued from page 14

Councils Association has been thanked ir assistance in this matter.

Not published.

Your committee has received and adopted iched report on Corporation Bills 1959/60. eport indicates the type of work which is out by the Association in the interest mbers in those areas where Private Bills een promoted by local authorities in the Sessions in Parliament.

ort on Corporation Bills Parliamentary n 1959/60.—Out of some 40 Private Bills ted during the parliamentary session for 60, seven Bills promoted by local authorities ined points to which objection was raised he CEA. In five cases local authorities t powers to make bye-laws concerning the lation and use of oil fired boilers. In each ese cases satisfactory results were obtained r by specific exclusion of cinemas or by local authority undertaking to consult with Association regarding the form of bye-laws be made and to ensure that such bye-laws ld not be inconsistent with licensing regula- as or conditions.

Other matters raised and successfully settled cerned the provision of fire appliances, the ovision of sanitary conveniences at places of blic entertainment, various building restric- ons and in the case of one popular seaside sort a prohibition on the employment of dvertisement and sandwichmen.

The **general secretary** reported that the sub-committee examining ways and means of improving attendances had held its first meeting when a suggestion had been made that the possibility of setting up some machinery whereby producers might be able to seek exhibitor reaction to proposed productions be investigated. Such suggestion had been conveyed to the producer Associations which had expressed willingness to meet and discuss the subject.

JOINT COMMITTEE OF CEA AND KRS

Paragraph A of the report of the Joint Committee of the CEA and KRS having been previously taken with paragraph D of the report of the Finance and Management Committee and adopted, Paragraph B was then taken.

B.—Barring disputes:

Case No. 237.—Bar by Astoria and Roxy Glasgow on Blythswood Picture House, Maryhill, Glasgow.

It was unanimously agreed to recommend to the KRS: "That there shall be no bar from the Roxy, Glasgow, on six day bookings at the Blythswood Picture House."

Case No. 238.—Bar by Robin Hood, Hall Green, on the Picture House, Solihull.

It was unanimously agreed to recommend to the KRS: "That the case did not warrant any change in the existing pattern of booking. The suggestion from ABC to allow an immediate 'follow on' from the Robin Hood, Hall Green, to the Picture House, Solihull, was felt to be reasonable."

Received and adopted.

NATIONAL JOINT APPRENTICESHIP COUNCIL

A.—Devon and Cornwall branch resolution re Correspondence Course: Your Council has considered a resolution remitted by the Devon and Cornwall branch requesting consideration to be given to the modification of the Correspondence Course papers. NATKE members of the Council desire joint discussion on the item by the Zonal Joint Apprenticeship Committee for that area. The matter has accordingly been referred back to the Branch. (Received and adopted.)

B.—Classification of Projectionists: Your Council considered a report by NATKE of alleged instances occurring throughout the country of discouragement being given to boys seeking employment in the industry on the grounds that the type of employment was classified as an unskilled occupation.

Your Council had the benefit of a representative from the Ministry of Labour being present. For the Ministry it was stated that the point raised by the NATKE was one which they found difficulty in understanding having regard to the reference manuals utilised by the Ministry of Labour officers. These manuals did not differentiate between skilled or unskilled classifications. The classification number allotted to cinema projectionists was in the grade covering the entertainment industry as a whole and it was not possible to draw any inference from the use of a particular number. The classification numbers were used for administrative convenience in registering and placing work, but had no other significance. On a number of occasions deferment from military service had been obtained for apprentices serving indentures and the whole basis of deferment related to training in skilled employment. The Ministry of Labour agreed to take up specific cases reported. (Received and adopted.)

C.—Careers Exhibition (Nottingham branch): Your committee considered a request from the secretary of the Notts and Derby branch for assistance in regard to display material, publicity and equipment for a careers exhibition to be held in Nottingham from October 17-22 next. The Council has readily agreed to co-operate and publicity and display material will be made available to the Branch. Mr. Fielding of ABC has agreed to make direct contact with the Notts and Derby branch in regard to the equipment needed. Your Council expresses its appreciation to Mr. Fielding and ABC for their assistance. (Received and adopted.)

D.—Zonal Reports: Zonal reports were considered from the North, Western, Midlands and South Western Zones. The North Western Zone has distributed the first set of Correspondence Course papers to some 15 boys and it is gratifying to note that progress is being made.

The following details published in the local press in the Midlands area are repeated as a matter of interest:

1.—In Midland centres there were on June 13 73 boys under 18 unemployed.

2.—In Coventry 29 boys unemployed—521 vacancies.

3.—In Wolverhampton 4 boys unemployed—606 vacancies.

4.—In Birmingham 40 boys unemployed—2,194 vacancies. (Received and adopted).

E.—BKS—Projectionists Manual: Arrangements have been made with the Ministry of Labour for the attached reprint to be distributed to Youth Employment Officers throughout the country. (Received and adopted.)

KING GEORGE'S JUBILEE TRUST

A letter from the Appeal Chairman of the King George's Jubilee Trust was read, requesting support for a national cinema appeal on similar lines to that given to the World Refugee Year.

It was agreed that the matter be referred to the officers and representatives of the major circuits for consideration and report back to the September meeting of the General Council.

CEA 1961 SUMMER CONFERENCE

C. H. V. Brown said that the London and Home Counties branch would again be Conference hosts and the committee had been considering the possibility of breaking new ground in the matter of venue as an alternative to the normal arrangement of a South Coast resort. He said that a suggestion had been made that the 1961 Conference be held on the Continent at a place such as Le Touquet but before going ahead with making any plans the Branch felt it advisable to obtain an expression of opinion from the delegates. On a show of hands 25 delegates indicated their agreement to a Continental venue, the remainder not recording their view.

CINEMA DAY

It was agreed that Cinema Day on behalf of the CTBF be held on October 18, 1960.

Both the **president** and **Mr. Elton** called for full support from every exhibitor in this matter.

NEW MEMBERS

New members were elected and alterations in representatives were agreed as set out in the ballot list dated July 13, 1960.

NEXT MEETING

It was agreed that the next meeting of the General Council be held in London on September 14.

YOUR FILMS—continued from page 12

"Ben-Hur" (MGM—Panavision-Camera 65), the Biblical blockbuster, still storming the Empire. "South Pacific" (Twentieth Century-Fox—Todd-AO), the long distance champion, now in its third year at the Dominion, Tottenham Court Road, and "Can-Can" (Twentieth Century-Fox—Todd-AO) enjoying no mean success at the Metropole, Victoria.

On release

WHO'D ever have thought that "Sons And Lovers" (Twentieth Century-Fox—CinemaScope—British), the screen version of D. H. Lawrence's sensational novel, would attract low- and high-brow alike? Not many, but it is—and how! It cleaned up at the Carlton, Haymarket, during its all too short season, clicked in pre-release spots, and is now easily leading the field on general release.

\+ + +

"THE SAVAGE INNOCENTS" (Rank—British) had a very good opening week. The Eskimo epic is strong stuff, but its superb pictorial qualities subtly marinate the red meat to popular taste. Moreover, it's different and how the screen needs a change from conventional drama, comedy, "outdoors" and horror.

\+ + +

TALKING of horror, "Circus Of Horrors" (Anglo Amalgamated—British) scored handsomely during its London runs, but then it's no ordinary chiller. And the astonishing thing is the marvellous business it did on Sundays.

\+ + +

THE Warwick stable has put considerable faith in its comedy team, comprising Anthony Newley, Anne Aubrey and Bernie Winters, and not without reason. The trio's latest, "In The Nick" (Columbia—CinemaScope—British) is turning up trumps in popular and industrial halls, and most others.

\+ + +

I'M pleased to report that "Lords Of The Forest" (Twentieth Century-Fox—CinemaScope—Belgian) is more than holding its own. A magnificent jungle film, brilliantly photographed, it definitely deserves success.

\+ + +

THE Regal X certificate programme, "The Flesh And The Fiends" (British) and "Rififi And The Women" (French) is garnering some useful coin. Both films have arresting titles.

\+ + +

"TOBY TYLER" and "Zorro The Avenger," the Disney "double bill," is a good matinee programme. The youngsters are responding, but they're put to bed before the last house. See what I mean?

\+ + +

THE tide didn't run in favour of "Wild River" (Twentieth Century-Fox—CinemaScope). The melodrama has both human interest and spectacle, but, despite laudatory notices, the masses have so far fought shy.

\+ + +

"THE LAST VOYAGE" (MGM—CinemaScope) is another case of audience reluctance to go near the water. It was launched last Monday week, but is making little stir.

\+ + +

BACK to the bright side. "Sign Of The Gladiator" (Anglo Amalgamated—Dyaliscope—Italian), is doing a burster in independent and circuit halls. A great exploitation vehicle this.

RENTERS' NEWS

Orb will release a number of British Lion films

ORB has signed a deal with British Lion for the reissue rights of a number of British Lion's pictures. They will be programmed in an entirely new way, it is claimed.

The first release brings together a combination of laughs and thrills with the coupling of the classic "Hobson's Choice" and "Mr. Denning Drives North."

John Mills is the star of both films, and his supporting cast includes Herbert Lom, Charles Laughton, Brenda de Banzie, Wilfrid Hyde-White, Sam Wanamaker and Bernard Lee.

Release date will be in the early autumn and it is hoped to tie key presentations with personal appearances of John Mills.

Another combination will be "Sound Barrier," starring Sir Ralph Richardson, Nigel Patrick and Ann Todd with the full-length British Technicolor feature, "Animal Farm."

This is an all-U programme which will be especially exploitable during holiday dates. "Animal Farm" has the additional attraction, from an exhibitor's point of view, of being quota.

Special advertising has been prepared for these combination films and Orb will back up every booking with a cash contribution to the exhibitor's extra advertising costs.

Orb also has for autumn release titles such as "Horrors of Spider Island," "Jungle Hell," "The Maneater of Kumaon," "The Man on the Eiffel Tower," "It Happens Tonight" and "The James Dean Story." Details will be announced shortly.

Film song is a hit in two continents

A SUCCESSFUL song from a successful picture seems to be the public's verdict on the song "Look For A Star," featured in Anglo's colour thriller "Circus Of Horrors," now playing to excellent box-office figures on release.

Sung in the film by Gary Mills, the record by this artist on the Top Rank label has in the last three weeks jumped to No. 8 in the hit parade.

In America where the film is also playing to tremendous business, a disc by Gary Mills has rocketed to No. 23 in the American hit parade and is still rising rapidly. This disc was issued in this country under the London label.

Meanwhile the Decca Company has launched its version by Billy Vaughn, and a recording by Jericho Brown under the Warner Bros. label is already proving popular.

The sheet music is published by Filmusic Ltd. and the publishers as well as the record companies are co-operating with Anglo on publicity for the picture, music and records.

Words and music for "Look For A Star" were written by Mark Anthony.

MGM launches one of its most ambitious programmes

WITH five super-motion pictures included in an overall schedule of top productions for 1960-61, MGM will start its new fiscal year with one of the most ambitious programmes in the company's history.

Joseph R. Vogel, president of MGM, following meetings at the Culver City Studios with Sol. C. Siegel, studio head, and members of the executive and production staffs, reports that 15 important pictures have been definitely scheduled for production within six months. They will assure a consistent flow of major films during the company's fiscal year, September 1, 1960, through to August 31, 1961.

This news follows the announcement that "Ben-Hur"—the company's greatest success—is to open in Birmingham, Glasgow and Dublin in September. This will give audiences out of London an opportunity to see this picture, which has played 32 capacity weeks of its exclusive British engagement at the Empire Theatre, Leicester Square.

First of the forthcoming super-motion pictures to be presented to the public in selected theatres throughout the world will be Edna Ferber's "Cimarron," starring Glenn Ford, Maria Schell and Anne Baxter.

Miss Ferber's epic of the West, told through the dramatic lives of those who forged an oil-rich empire out of the savage prairie wilderness, will be MGM's big New Year attraction.

Spectacular

Featuring one of the most spectacular action sequences ever filmed, historic scenes of the picture were filmed on location in Arizona, with thousands of men, women, children, horses and wagons used in recreating the mammoth Oklahoma land rush.

Now editing after four months in production, "Cimarron," in CinemaScope and Metrocolor, was produced by Edmund Grainger, directed by Anthony Mann and written by Arnold Schulman.

"King Of Kings," now being filmed in Madrid in 70-mm. Super Technirama and Technicolor, will be presented by MGM in the spring of 1961, and will be backed by the same pattern of showmanship, pre-selling, promotion and advertising so successfully developed for "Ben-Hur."

The huge cast is headed by Jeffrey Hunter, Siobhan McKenna, Robert Ryan, Viveca Lindfors and Rita Gam, with thousands of extras being used in the battle and crowd scenes.

The Samuel Bronston production, more than two years in preparation, is physically, among the most impressive ever put before the cameras. Its vast sets, including Jerusalem at the time of Christ, are now occupying the entire space of the Studios Sevilla and Charmartin, two of Europe's largest motion picture studios.

Directed by Nicholas Ray, "King Of Kings" was written by Philip Yordan.

"Mutiny On The Bounty" planned as one of the most important all-star pictures ever scheduled on the studio's long-range programme of big-scale productions, has been in prep. ion for three years.

Based on the famous trilogy "Men ... nst The Sea," "Mutiny On The Bounty" and Pitcairn Island" by Charles Nordhoff and mes Norman Hall, more than 90 per cent. of t... film will be photographed in and around Tal... on a replica of the three-masted Bounty.

With the major assignment of Aaron ... sen-berg to produce the Arcola Production, no ... fort has been spared to bring together top ... ight talents in every department.

Marlon Brando will head the all-star cast. Carol Reed will direct from a screen p... by Eric Ambler.

Realistic

To assure the ultimate in realistic photography and sound, MGM's technical staffs have developed hand-held Process 65 colour cameras tied into an innovation in the sound system, utilising more than 500 radio microphones of all sizes and types.

"The Four Horsemen Of The Apocalypse," based on the Modern classic by Vincente Blasco Ibanez, gains even greater scope with a World War II background, while retaining the stirring personal stories of the great romantic novel. Against the battlefields of the past war and fleshpots of occupied Paris, its heroes and sinners will parade across a huge canvas. Glenn Ford is to star.

To be produced by Julian Blaustein, directed by Vincente Minnelli, and written by Robert Ardrey, it will be filmed partially in Europe on an elaborate scale.

"The Great Western Story," will have 12 major stars and six tremendous segments covering the historical pageantry of the romance, drama and adventure that marked America's exciting expansion westward.

Inspired by Bing Crosby's long-playing record "How The West Was Won," the picture was conceived by the Bing Crosby Productions, which will co-produce with MGM in Cinerama.

As an integral part of the production, a musical score featuring the entire span of memorable songs and ballads of the period will highlight the story and action.

"Charlemagne," also in Cinerama, focuses the cameras on another colourful and dramatic era never brought before to the screen—the spectacular story of the king-warrior who was destined to save Christianity.

Its background is pagan Europe of the Middle Ages, and the emergence of Charlemagne as a figure in world history.

With a huge cast, plenty of action and a love story, it will be produced by Ted Richmond on European locales.

Other films in active preparation are: "Lady L.," starring Tony Curtis and Gina Lollobrigida, based on the best-selling novel by Romain Gary, to be produced by Julian Blaunstein, directed by George Cukor, written by John Michael Hayes.

"Ada," starring Susan Hayward and Dean Martin, from the best-selling novel by Wirt Williams, to be produced by Lawrence Weingarten, directed by Daniel Mann, written by Irving Ravetch and Harriet Frank, Jr.

"The Travels of Jamie McPheeters," adapted from Robert Lewis Taylor's Pulitzer Prize novel—an epic chronicle of the wagon trains and California goldfields. Lawrence Weingart

continued on page 22

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RENTERS' NEWS

—continued from page 20

will produce. The screen play is by James Lee Barrett.

"I Thank A Fool," starring Susan Hayward in a dramatic modern love story from Audrey Erskine Lindop's suspenseful novel, to be filmed in this country and Ireland.

"Sweet Bird Of Youth," Tennessee Williams's most sensational Broadway play since "Cat On A Hot Tin Roof." MGM purchased pre-production rights to this play, to be produced by Pandro S. Berman and written by John Michael Hayes.

"Bachelor In Paradise," starring Bob Hope in a romantic comedy of the adventures and romantic plight of a bachelor surrounded by man-chasing females in a housing development. The screen play is by Charles Lederer.

"Spinster," based on the extraordinary best-seller first novel by Sylvia Ashton-Warner, to be produced by Julian Blaustein, written by Ben Maddon.

"Two Weeks In Another Town," from the widely acclaimed latest novel by Irwin Shaw, to be produced by John Houseman, directed by Vincente Minnelli, written by Charles Schnee.

"Irresistible," an unusual suspense thriller with a colourful international background, to be produced by Ted Richmond, written by Daniel Mainwaring and Noel Langley.

New schedule

Three pictures on the new schedule went before the cameras this month. They are: "Where The Boys Are," from the book by Glendon Swarthout, about collegians on the loose, starring Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Connie Francis, and introducing Paula Prentiss, produced by Joe Pasternak, directed by Henry Levin and written by George Wells.

"Atlantis, The Lost Continent," starring Anthony Hall, Joyce Taylor and John Dall, produced and directed by George Pal, written by Daniel Mainwaring.

"The Green Helmet," starring Bill Travers, Nancy Walters, Ed Begley, Sidney James, Ursula Jeans, Sean Kelly and Diane Clare, produced by Charles Vetter and directed by Michael Forlong. This is being made at MGM's British studios, and is an action drama about motor-racing champions.

MGM's general release schedule for this country extends, at the present time, into October.

Heading the roster is the Arthur Freed Production "Gigi," which has been playing hard-ticket engagements throughout the country since March, 1959, and which is constantly in heavy demand.

Over 120 theatres in key situations throughout Great Britain have already played "Gigi" on term engagements and many more are booked to play this remarkable musical as a special attraction.

"The Gazebo," an Avon Production in CinemaScope, starring Glenn Ford and Debbie Reynolds, and directed by George Marshall, is to be generally released on July 25, and Samuel Goldwyn, Jr.'s production "The Adventures Of Huckleberry Finn," with a star cast headlined by Eddie Hodges and Archie Moore, is to follow on August 15.

This colourful screen adaptation of the Mark Twain classic was directed by Michael Curtiz, and is presented in CinemaScope and Metrocolor.

Sol C. Siegel's "Home From The Hill," the official American entry at this year's Cannes Film Festival, is to be generally released on October 17.

Starring Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton, Everett Sloane and Luana Patten, its romantic story centres on unruly passions and family conflict. Vincente Minnelli directed. It is in CinemaScope and Metrocolor.

Waiting

Many of MGM's biggest attractions are awaiting presentation in this country. Currently being edited as one of the company's biggest pictures for 1960 U.S release, is "Butterfield 8," John O'Hara's story, starring Elizabeth Taylor, Laurence Harvey, Eddie Fisher and Dina Merrill.

It is an Afton-Linebrook production, produced in CinemaScope and Metrocolor by Pandro S. Berman, directed by Daniel Mann and written by John Michael Hayes and Charles Schnee.

Other major films awaiting showing in Great Britain include "The Time Machine," starring Rod Taylor, Alan Young and introducing Yvette Mimieux, produced in Metrocolor and directed by George Pal, screen play by David Duncan.

"Bells Are Ringing," Arthur Freed's screen version of the Broadway smash hit, starring Judy Holliday and Dean Martin, produced in CinemaScope and Metrocolor, directed by Vincente Minnelli.

"The Giant Of Marathon," spectacular drama climaxed by the classic battle of Ancient Greece, starring Steve Reeves and Mylene Demongeot, a Titanus-Galatea-Lux production, directed by Jacques Tourneur, produced in Dyaliscope and Eastman Color by Bruno Vailati.

"Go Naked In The World," an Arcola production starring Gina Lollobrigida, Anthony Franciosa and Ernest Borgnine, produced in CinemaScope and Metrocolor by Aaron Rosenberg, directed and written by Ronald MacDougall.

"The Angel Wore Red," starring Ava Gardner, Dirk Bogarde and Joseph Cotten, a Titanus-Spectator production, produced by Goffredo Lombardo, directed and written by Nunnally Johnson.

"The Subterraneans," starring Leslie Caron and George Peppard, an Arthur Freed production, in CinemaScope and Metrocolor, directed and written by Ranald MacDougall.

"Key Witness," starring Jeffrey Hunter and Pat Crowley, a Pandro S. Berman production, produced by Kathryn Hereford, directed by Phil Karlson.

"Invasion Quartet," starring Bill Travers, Spike Milligan, Millicent Martin, Gregoire (Coco) Aslan, Eric Sykes and Thelma Ruby, produced by Ronald Kinnoch, directed by Jay [illegible] written by John Trevor Story.

"Where The Hot Wind Blows," starring Lollobrigida, Yves Montand and Pierre B[illegible] produced and directed by Jules Dassin, a Franco-Italian production.

"Magic Boy," an animated cartoon fe[illegible] wide screen and Magicolor, a Toei pro[illegible] for MGM.

"Colossus Of Rhodes," a Franco-Spanish production starring John Derek a[illegible] Massari. It's a spectacular drama of th[illegible] between the people of Rhodes and the i[illegible] Phoenicians, in CinemaScope and colo[illegible] ected by Sergio Leone.

"King Of The Bucaneers," starring [illegible] Reeves and Valerie Lagrange, an action [illegible] about the famous pirate, Henry Morg[illegible] Franco-Italian production in CinemaSco[illegible] colour, directed by Andre de Toth.

"Murder At 45 R.P.M.," starring D[illegible] Darrieux and Jean Servais. A mystery in[illegible] a recording star, her composer husband [illegible] young pianist. A Cite-Film production d[illegible] by Etienne Perier and produced by Jacqu[illegible]

"Tears Of Joy," a comedy-drama s[illegible] Anna Magnani, Ben Gazzara and Fred [illegible] A Titanus production, directed by Mario [illegible] celli and produced by Goffredo Lombardo.

Other films

Other films on MGM's roster of pictures have already opened in London's West End, but await general release presentation. They include "Village Of The Damned," now playing most successfully at the Ritz Theatre, Leicester Square. The picture stars George Sanders, Barbara Shelley, Michael Gwynn and Martin Stephens. It is a drama of a village invaded by unearthly children, and was produced by Ronald Kinnoch and directed by Wolf Rilla.

"The Adventures Of Arsene Lupin," starring Robert Lamoureux, Liselotte Pulver and Otto Haas, Technicolor comedy-drama of the famous gentleman crook, produced by F. Chavanne and directed by Jacques Becker. It is an S.N.E.-Gaumont production.

"Rich, Young And Deadly," starring Mickey Rooney, Dan Duryea, Terry Moore, Yvette Mimieux and Conway Twitty. Drama of a school for delinquent sons of wealthy parents. An Albert Zugsmith production, directed by Charles Haas, produced by Red Doff.

'Turn Over' a turn-up in Stockholm

THE Anglo Amalgamated comedy "Please Turn Over," which is being released in many overseas territories by JAROFD, has, it is reported, recorded "shattering business" in Stockholm.

Attendance figures have been 98 per cent at Svensk's Röda Kvarn theatre, the Swedish capital's leading cinema—despite the fact that the film was in the fourth week of its extended run.

Produced by Peter Rogers, with direction by Gerald Thomas, "Please Turn Over" stars Fred Ray, Jean Kent, Julia Lockwood, Leslie Phillips and Lionel Jeffries.

Warner-Pathe wins Soho Fair award

EACH YEAR an important part of London's Soho Fair is the cartoon festival, and a [illegible] is awarded for the best entry. This year's award goes to the Warner-Pathe release "Mexi[illegible] Shmoes."

The Warner cartoon features new character Speedy Gonzalez.

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Production

by BILL EDWARDS

ACTION . . .

The camera crew of MGM's new production "The Green Helmet" waits to shoot head-on racing sequences at Silverstone. Here's director Mike Forlong—megaphone in hand—next to him producer Chuck Vetter and, in racing kit, driver Roy Salvadori who's been assisting in the production

EVEN a few crackling exhausts, a lean-jawed hero looking into middle distance saying a man has to do what a man has to do, plus a few of the women who wait, and the film industry can always be relied upon to turn the sport of motor racing into a ludicrous bean-feast of histrionics.

Assigned to make yet another motor-racing film—MGM's "The Green Helmet"—director Mike Forlong was determined this was one trap he was not going to fall into.

His greatest problem: to entertain the cinema-going public without outraging the race-going public for whom he has equal respect.

He said: "I want this to be an adult film about a sport I happen to love very much. I want to show why drivers race, why they are frightened, why they can't give it up.

"And to do that, it's not necessary to invent your own histrionic reasons merely for the purpose of making a film. There are real and valid reasons which any driver can tell you.

"I want to make a film which will do justice to them and not to that section which regards racing as a cheap thrill where, if you're lucky, you might see someone get killed.

Good entertainment

"And I believe the result can only be good entertainment because it has a background of reality.

"Our racing hero (Bill Travers) has one great fear which he cannot overcome—the fear of driving in the Mille Miglia. This situation is not as theatrical as it may sound.

"All real-life drivers will admit they have had at least one fear which was so great it seemed insurmountable.

"Stirling Moss was asked about this recently. He said there was one corner on the Monza circuit which he could never face at speed. Inexplicably he was frightened.

"It reached the point where he had physically to force himself around that corner —or it would have been impossible to carry on racing.

"These are the sort of emotions we are trying to explain in our picture and though we perhaps spend a third of the story on the track the racing sequences are never used solely for sensational effect—they are always underlining the way the characters are thinking and reacting."

The film, produced by American Chuck Vetter and scripted by Jon Cleary from his own novel, is now completing interiors at MGM Boreham Wood.

Though stock footage will be used to establish race meetings most of the car sequences have been specially shot on closed roads in North Wales and on the Silverstone circuit.

And throughout the production top racing drivers are on the set as technical advisers to ensure that horse-laughs are not handed out in the wrong place.

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EVERYTHING coming at once to Michael Forlong, too long out of active production. Directly "The Green Helmet" is completed he gets down to intensive preparation for the screen version of Ibsen's "The Wild Duck," which he will direct in September.

Trevor Howard, Lilli Palmer and Robert Morley have already been cast in this Technirama production for release by United Kingdom Films and many more top names will be added.

Says producer John Nasht: "It will not be an Anglo-German co-production as such—but there will be important German participation in the picture."

The script was written by Harold Buchman in close collaboration with director Forlong, who made a new translation of the play from its original Norwegian.

Forlong spent two years in Norway, making "The Shetland Bus" and other films for the Norwegian Government. For his services he was invested a Knight of St. Olav by King Haakon.

He says: "I'm delighted about this picture, not only for its own sake but for the fact it may well open the door for the filming of other plays —those of Strindberg, for instance—which previously have been regarded as heavy, unfilmable classics.

"'The Wild Duck' has always been presented with a great deal of awe and, perhaps, fear. But the fact remains it is basically a very funny comedy, and I'm certain its humour is as acceptable today as when it was written."

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BERTRAM OSTRER is setting up a new subject to start filming at Shepperton in September. Title: "Nearly a Nasty Accident."

Don Chaffey will direct this RAF comedy from a script by Jack Davies, Hugh Woodhouse and Bertram Ostrer. Casting so far includes Jimmy Edwards as a Group Captain and Kenneth Connor.

Studio work will follow a week's location

continued on page 26

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Stars greet 'Sands of the Desert'

An audience of stars attended the world premiere of Charlie Drake's first picture, the Associated British production, "Sands of the Desert," at the ABC, North Shore, Blackpool. Charlie Drake was unable to attend— he was appearing in a Summer show at Yarmouth—but he spoke to the audience by telephone. Co-stars Peter Arne and Sarah Branch were present. Bill Cartlidge, assistant managing director of ABC, was host for the occasion. Above: Charlie Drake speaks to the audience at Blackpool over a telephone hook-up from his dressing-room at Yarmouth; and the call is received on stage by Clifford Elson, ABC exploitation manager

Mayor and Mayoress of Blackpool, and Mr. Cartlidge; Harry Secombe; Eddie Calvert, Joan Savage, Alma Cogan and Ken Morris

Bruce Forsyth; Emile Ford and Barney Colehan; Teddy Johnson, Pearl Carr, and Alma Cogan

The Lana Sisters with ABC district manager Doug Revis; Bob Monkhouse, Vallie Newby, Glen Melvyn and Danny Ross

Bill Cartlidge with manager and salesmen from Warner-Pathe's Manchester branch; Clifford Elson with Peter Arne and Sarah Branch

Adam Faith and Yana with two of the Peters Sisters; Harry Bailey and his two daughters; Gordon L. T. Scott with Joe Forth

Jimmy Clitheroe with Peter Webster; Betty Driver; Bernie Burgess and Ruby Murray with Harry Worth

Television

by TONY GRUNER

WHEN Louis Novins, president of the International Telemeter Corporation, was in London recently the one company he did not contact was ATV. Does that mean that ATV and Telemeter are without interest in common?

No. Through its majority interest in British Relay Wireless, ATV is connected with the second largest wire television company in the country.

Nevertheless, they are not rushing ahead with plans to move into business on the lines of International Telemeter. This week, Lew Grade, deputy managing director of ATV, spoke a few thoughts aloud about pay-television. Said he:

"Of course, there's something in the system. I don't under-estimate pay-tv, but I'm not over-estimating it either. I saw Novins several years ago and he discussed Telemeter with me.

"The one thing I wanted to know then and still want to know now is this: What are the sort of programmes pay-television can provide that either ITV or BBC are not prepared to give to viewers for nothing . . . and they talk about three channels!

Pretty experienced

"I've told you this before, but it's true. Pride will not stop us buying a show if we think it is worth it. We're pretty experienced at valuing talent. . . . On the other hand you won't find us paying over the odds just for the privilege of overbidding a competitor.

"Now with the exception of new movies, is there anything that pay-television can provide that we or the BBC can't give our viewers. Plays, we are giving viewers some of the best plays it is possible to present, with big name stars, too.

"Good variety shows, documentary programmes, sporting programmes? We give them the lot. It is true that we can't give the public 'My Fair Lady' in its entirety, but how many 'My Fair Ladies' do you get in one year? Take the screening of new features. A 'Ben-Hur' will always get a big audience, but how many 'Ben-Hurs' do you get in one year?

"Today, with the development of television film production, series are beginning to be made for an hour or more: unless it is pretty special picture are viewers going to pay five shillings or more for an average film when they will be able to get possibly a good old movie or spectacular variety show or a good 'Wagon Train' for nothing?

"Finally, let's take the commercials. One of the big selling angles of Telemeter is that it does away with commercials. This may be all right in the States and Canada, but over here it is our experience that the majority of the viewers seem to like the commercial and don't think they are a burden to watch.

"I am not saying that pay-television won't come or that there is nothing in it. I think that it has got something. When it arrives we will have something to do with it through our subsidiary company, British Relay Wireless, but I am not convinced that Telemeter is the answer until they can solve the problem of what programmes they can provide.

"In my opinion they will find it difficult enough to provide one channel let alone the three that Novins mentioned in his demonstration."

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WHEN the Americans want to put on a prestige spectacular show, money is no object and the best of everything is the watchword. A case in point is "Macbeth," now being filmed in Technicolor at MGM Studios for transmission in November on the NBC network, by George Shaefer.

This two-hour feature, starring Maurice Evans and Judith Anderson, has been made with as much care and deliberation as if the film were to be shown in American theatres. U.S exhibitors will not see this production except through watching television; but, in Britain, "Macbeth" will be released by British Lion.

Director Shaefer is one of the most talented men in American showbusiness, who continually wins awards for his theatrical and television productions. "Macbeth" is his first entry into "a British movie production," and a visit on to the set of his picture is sufficient to show that here is a director who not only knows his Shakespeare, but his film techniques as well.

I questioned Shaefer as to whether the fast-cutting needs of TV would go down quite as well with cinema patrons as with viewers. Shaefer replied that he had allowed Shakespeare to tell the story and had not attempted to allow techniques to intrude into the action of the play.

Since 1953, Shaefer told me, he has directed no fewer than 28 television shows and produced 15. An example of the size and dimens of U.S TV can be seen in some of his Hall ark productions, many of which were in ur: "Johnny Belinda," "Kiss Me Kate," The Green Pastures," "Meet Me in St. Loui

This year he was awarded the TV Acad of Arts and Sciences "Emmy" award for hi rec- tion of "Little Moon of Alban," and alt ther has collected four "Sylvania" and four "Emmy" awards.

It is ironical, however, that Shaefer able to make "Macbeth" as a result of financ rom American TV, whereas Olivier could no financial backing to make "Macbeth" rom either British or American film sources.

Here is another significant factor in p duc- tion today. American spectacular televisi can pay for and provide audiences with the g atest stars, stories and shows, which only a few ears ago were the prerogative of the motion cture industry.

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IN BRITAIN the production picture not entirely black. Down at Beaconsfield S idios and Merton Park Studios, the Anglo A algamated Edgar Wallace stories are smoothly oing into production. Each of the films lasts an hour and will certainly be sold as co-featur s in Britain. What about the States? If these W llace films are as good as the grape-vine reports, then Nat Cohen and Stuart Levy may well find themselves with a luscious bid by one of the three big American networks for their product.

Fifty-thousand dollars and upwards is chicken-feed for a good one-hour TV film if the qualities are there.

In their own way Julian Wintle and Leslie Parkyn may be responsible for regaining the reputation Britain has been losing in the States about its ability to deliver high quality television films. TV production for producers Julian Wintle and Leslie Parkyn and Jack Greenwood is giving the Wallace series just that.

Nothing would be less surprising to learn than that Anglo Amalgamated, with a growing box-office record of film production successes, has also struck gold in American television. Once this takes place, the offers to produce quality TV film series are sure to begin flooding in to Anglo and its group of producers.

PRODUCTION —continued from page 23

shooting at flying bases, and in and around London. Subject will be released by Britannia through British Lion.

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NEXT Michael Relph-Basil Dearden production will be "The Sleeping Partner," a drama starring Stewart Granger. It's for MGM release and starts filming at Boreham Wood on August 15 following a week's local location shooting.

\+ + +

SUCCESS: Pinewood publicity man Bob Herrington has won first prize in the *Go* magazine short story contest.

His entry: a comedy story called "Emily."

His prize: an air trip to Athens for two, plus £50. And he'll take it after he's finished work on the current Pinewood production "No Love for Johnnie."

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DONALD CRISP, Kay Walsh, Laurence Naismith, Duncan Macrae, Andrew Cruickshank and Gordon Jackson are the stars of "Greyfriar's Bobby," the new Walt Disney Technicolor production which returned to hepperton on Monday following locations in cotland.

Don Chaffey directs and the picture wi be released world wide by Buena Vista Films

Associate producer Hugh Attwooll, pr uc- tion manager Peter Manley and art di tor Michael Stringer covered hundreds of mil of Scottish hillside country before settling fina lo- cations in and around Edinburgh.

While locations were being shot two of the most important settings for the produc ns were re-constructed at Shepperton—the old Grassmarket, a relic of the Middle Ages, nd Greyfriar's churchyard which occupies the e ire silent stage.

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DONALD MACKENZIE'S best-selling n l "Dangerous Silence" is to be filmed as a Horizon British production for Columbia lease. Jack Lemmon has been signed to s r and Robert Parrish will direct from T. E. Clarke's screenplay.

Subject is now in active preparation for pr duction during the winter.

REVIE WS

-continu from page 9

Story.— C. "Bud" Baxter, an enterprising clerk, w in the office pool of a mighty New York in nce company. Hoping to speed promotion, loans his apartment to four departmental s so they can meet their girl friends. In due se, they recommend Bud for a better job, and D. Sheldrake, the astute personnel manager non discovers the reason. He makes Bud his istant, but demands the key of Bud's apartme and regularly dates Fran Kubelik, a cute ele r girl. Bud secretly loves Fran and first lea of her and Sheldrake's affaire at a Christm office party. Bud, upset, dashes to the nearest . He gets soused and picks up Margie MacDo ll, a jockey's grass-widow. During all this, Sh rake and Fran go to Bud's apartment, but Sh rake leaves hurriedly after informing Fran h wife, Sylvia, won't divorce him. When Bud w in with Margie, he finds Fran unconscio from an overdose of sleeping pills, shows rgie the door and calls Dr. Dreyfuss, a neigh ur, who saves Fran's life. Later, Sheldrake ls Bud that Sylvia will divorce him and as Bud for his key again, but Bud refuses. At a New Year's Eve party, Fran hears of Bud's decisio from Sheldrake and, suddenly realising that she loves Bud, rushes to his apartment.

Production.—The picture looks at big-business life from a humorous angle, yet makes pointed observations while proving that there is more than one route to the executive suite. Jack Lemmon contributes a perfectly-controlled comedy performance as Bud; Shirley MacLaine captivates as Fran; and Fred MacMurray is no less effective as the two-timing Sheldrake. Its supporting players, particularly Jack Kruschen as Dreyfuss and Hope Holiday as Margie, too, register. The first half is all comedy and much of the fun arises from Bud's frantic efforts to prevent his sub-tenants from overlapping, but it takes a more serious turn when Fran attempts suicide. Its penultimate action is not, however, sordid and there are plenty of laughs before Bud rebels and tells Sheldrake what to do with his job, and Fran becomes aware that Fate has tossed her into the arms of the better man. Women, let alone men, will revel in the brilliantly handled shenanigans.

Points of Appeal.—Clever, witty and human story, faultless characterisation, impeccable direction, smart dialogue, provocative title and Panavision.

Ice Palace

Warner-Pathe. American (U). Photographed in Technicolor. Directed by Vincent Sherman. Featuring Richard Burton, Carolyn Jones and Robert Ryan. 11,162 *feet. Release August* 22, 1960

LARGE-SCALE Technicolor romantic melodrama, unfolded in Alaska. Adapted from Edna Ferber's omnibus best-seller, it's built around a Irish young fellow who, driven by a hate complex, opens a cannery at the end of World War and treats his wife, family, friends and enemies with like toughness and indifference during his way up, only to find the eminence lonely. The tale, which covers three generations, includes childbirth sequences, miscegenation, borrows pages from American history, and "The Savage Innocents" and reveals all the tricks of the salmon-canning trade. The basic ingredients are rich, but the popular cast and experienced director handle them expertly and provide a gargantuan feast for the majority. First-rate popular booking and woman's film.

Story.—Following World War I, Zeb Kennedy, an ambitious, though penniless, chap, goes back to Seattle, but his old job has gone. He seeks work at a cannery, but gets involved in a fight and is tossed into the sea. Thor Storm, owner of a salmon fishing boat, rescues Zeb and the two plan their own cannery. Bridie, Thor's girl, falls for Zeb, and he for her, but Zeb raises cash by marrying Dorothy, his former employer's daughter. Thor discovers that Bridie and Zeb had been lovers, and so does Dorothy. Thor knocks out Zeb and dashes off into the snow-covered wilds. The now ruthless Zeb carries on, and Dave Husack, a former comrade-in-arms, becomes his aide. Thor marries an Eskimo and when she dies giving birth to a son, Christopher, Thor returns to Seattle. Meanwhile, Bridie attends Dorothy's confinement and nurses her daughter, Grace. Zeb uses traps to catch salmon and Thor starts an organisation for the protection of fishermen's rights and battles for Alaska's statehood. Later, Grace and Christopher elope, and Dorothy passes on. Grace wants her child to be born in Eskimo territory, but doesn't survive her confinement. The infant is named Christine, and when she reaches her teens, Zeb tries to use her against Thor, but Bridie prevents him. Finally, a mellowed Zeb saves Thor in a snow storm, and Alaska becomes part of the United States.

Production.—The picture performs a minor miracle by telling a complicated tale with vigour and clarity. Richard Burton convincingly suggests the ruthless tycoon and refuses to grow old gracefully as Zeb; Robert Ryan scores as the dedicated Thor; Carolyn Jones elicits sympathy as Bridie; Jim Backus is excellent as Dave; and Martha Hyer, Diane McBain, Shirley Knight and George Takei also do their stuff. The text of the parable is "What is a man profited, if he shall gain the whole world, and lose his own soul?" and nothing is left to chance or the imagination in its illustration of the stern Biblical axiom. The domestic scenes are poignant, its Eskimo sequences furnish contrast and thrills, the romantic asides are compelling, American history lends validity to the proceedings, and the climax, showing Zeb flying to Thor's aid in a blinding snow storm, is nothing if not showmanlike. "Ice Palace" represents gloriously uninhibited and unrestricted "cinema."

Points of Appeal.—Crowded, actionful tale, strong and popular cast, spectacular highlights, compelling feminine angle, Technicolor and U certificate.

From The Terrace

Twentieth Century-Fox. American (X). CinemaScope. Photographed in De Luxe Colour. Directed by Mark Robson. Featuring Paul Newman, Joanne Woodward and Ina Balin. 12,948 *feet. Release August* 15, 1960

GLOSSY, though somewhat verbose, CinemaScope-cum-De Luxe Colour romantic melodrama, freely adapted from John O'Hara's novel. It concerns an ex-naval officer, son of an inhibited, self-made father and a neurotic mother, who chases the best people in his ruthless bid for big money, but hates himself, his demanding wife and conniving friends on meeting the right wench. The "rat race" on Wall Street is slowly run and the detours from the "strait and narrow" are unnecessarily wide, but popular players, sexy asides and a strong appeal to feminine fans through its fabulous built-in wardrobe offset shortcomings and give the opus a considerable box-office break. Very good adult fare.

Story.—After the war, Alfred Eaton, one of a nouveau riche family, finds that his mother, a dipsomaniac, has taken a lover, and that his mill-owner father still mourns the loss of his first-born. Alfred decides to carve a career for himself and he and Lex Porter, a playboy, start the Nassau Aircraft Company. At a dance, Alfred meets Mary St. John, a socialite, and steals her from Jim Roper, her psychiatrist fiancé. Mary and Alfred marry, but Alfred's business interests cause him to neglect Mary. One day, Alfred saves the small grandson of James Duncan MacHardie, a Wall Street financier, from drowning; MacHardie offers Alfred a job: Alfred severs his connection with the Nassau company and accepts it, but antagonises Creighton Duffy, MacHardie's son-in-law. While investigating an out-of-town proposition, Alfred falls for Natalie, a provincial, and she ardently reciprocates. By now, Mary is fed up and openly encourages her old flame, Roper. MacHardie orders Alfred to look into the affairs of the Nassau company, planning a take-over, but Duffy, who is personally involved, threatens to publish a compromising photograph of Alfred and Natalie unless Alfred plays ball. MacHardie decides to make Alfred a director and Mary arrives to hear the good news, but, after presenting an honest report on the Nassau company, Alfred walks out into Natalie's arms.

Production.—The picture presents yet another permutation of the love versus riches problem, but manages to avoid the obvious before giving a pat answer. Paul Newman does a difficult job expertly as the ambitious and disillusioned Alfred; Joanne Woodward is in her element as the jealous, proud and sex-starved Mary; Ina Balin wears her halo becomingly, even on the bed, as Natalie; Felix Aylmer registers as the dignified, though hypocritical MacHardie; and George Grizzard amuses as Lex. The rest are more than adequate. The film makes no strong appeal to the heart, but the sins of society, artfully and entertainingly exploited cushion its tortuous journey to the inevitable happy ending. It's sophisticated *Peg's Paper* wrapped in *Wall Street Journal* boards.

Points of Appeal.—Intriguing, if overlong, story, stars, title, strong woman's angle, showmanlike finale, lush staging, CinemaScope and De Luxe Colour.

The Entertainer

British Lion. British (X). Featuring Laurence Olivier, Joan Plowright and Brenda De Banzie. Produced by Harry Saltzman. Directed by Tony Richardson. Screenplay by John Osborne and Nigel Kneale. Director of Photography, Oswald Morris. Musical Director, John Addison. 8,650 *feet. Release October* 24, 1960

"BACK AND FRONT" stage comedy melodrama, with domestic overtones. Adapted from John Osborne's play, it's about a seedy, vaudeville performer whose want of principle and dissolute ways irk and exasperate his family and finally cause him to come up against the law. The improvident central character is brilliantly drawn by Laurence Olivier, there are some touching, poignant and genuinely funny moments, and the down-at-heel provincial music-hall atmosphere is cleverly captured, but all to little purpose. Written in rancid greasepaint, the film may attract West End audiences on its title, star and author, but eschews popular appeal. Ticklish British booking, anyway for average halls.

Story.—Archie Rice, tippling song, dance and patter man, finds the going hard, and his wife, Phoebe, equally fed up, hits the bottle. Jean, Archie's daughter, returns from the East End, having failed as an art teacher and quarrelled with her fiancé, Graham, and joins the family at Morecambe, where she sees Archie's latest show collapse. While MC at a beauty contest, Archie promises Tina, a competitor, a part in his next venture, provided her parents, Mr. and Mrs. Lapford, furnish the money. They agree, but Billy, Archie's father, a former star, fears that Archie will leave Phoebe for Tina and tells the Lapfords that Archie is an undischarged bankrupt. They immediately cancel their backing. Meanwhile, the over-optimistic Archie foolishly puts his name to a cheque. At this juncture, Mick, Archie's eldest son, is killed at Suez. Billy, remorseful, decides to be Archie's partner, but the strain proves too much for him and he dies. Archie is offered a chance of starting afresh in Canada, but he rejects it. At the finish, Archie stands on a deserted stage facing imprisonment.

Production.—The picture's weakness is its lack of morals or, to be more precise, point. Its leading character cajoles, boozes, womanises and uses coarse language, but when the jester's bladder is finally punctured all that remains is air. Laurence Olivier really gets under Archie's skin and scalp, but the part is unrewarding and lacking in sympathy. Brenda De Banzie, Joan Plowright and Roger Livesey also convince as Phoebe, Jean and Billy, but get few breaks. There are one or two torrid sex sequences, a few human touches, much ribaldry and appropriate song and dance interludes, which undoubtedly reveal the author's knowledge of tatty show people, but the longer the film goes on the more out of touch it becomes with popular entertainment. It's certainly loosely titled.

Points of Appeal.—Title, star, author and British label.

Snowball

Rank. British (U). Featuring Gordon Jackson, Zena Walker and Dennis Waterman. Directed by Pat Jackson. Screenplay by Anne Francis. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 6,120 *feet. Release August* 1, 1960

POCKET melodrama, unfolded on a "Green Line" route. It deals with a schoolboy whose

fib about the "loss" of his bus fare has wide repercussions and culminates in tragedy for an innocent party. Cast and director handle the tale cleverly and press its moral home against authentic domestic and coach station backgrounds. It'll touch and intrigue the majority and make junior sit up. Very good British "second."

Story.—When Mickey, son of Mary Donovan, a middle-class housewife, returns home late from school, he says he was turned off a bus because he had lost his fare. Mary is indignant; Bill, Mickey's forthright father, thinks it serves him right, and a busy-body neighbour sends a letter to the press. A chain reaction starts and Phil Hart, a war-scarred conductor, comes under suspicion. Overwrought, Phil walks on to the railway line and is killed by a train. Just as the Donovans are packing to get away from it all, Mickey accidentally reveals that he had lied, fearing the consequences of spending his fare on a toy. Bill shows understanding and takes Mickey to the bus yard, where, presumably, he confesses.

Production.—The picture, which illustrates the saying "O what a tangled web we weave when we first we practise to deceive," occasionally leans on the long arm of coincidence, but, paradoxically enough, the few theatrical tricks sharpen rather than blunt its point. Dennis Waterman is natural and keeps one guessing as Mickey; Zena Walker and Gordon Jackson register as Mary and Bill; and the supporting characters, too, are convincingly drawn. Atmosphere and detail are flawless, and the dialogue flows smoothly. In short, "Snowball's" the ticket.

Points of Appeal.—Human story, competent players, sensitive and showmanlike treatment, intriguing title, handy footage, quota, and U certificate.

A Dog's Best Friend

United Artists. American (U). Directed by Edward L. Cahn. Featuring Roger Mobley, Marcia Henderson and Bill Williams. 6,316 feet. Release August 8, 1960

CANINE-CUM-SMALL-BOY melodrama, set in the sticks. It's about an inhibited orphan who, after being adopted, secretly befriends a homeless pooch and finds a gun and, through both, helps solve a ticklish murder. The opus has more bite than most of its genre, and, thanks to sound acting by juvenile Roger Mobley and the dog's intelligence, acquires adult appeal without sacrificing the U certificate. Reliable "second."

Story.—Pip Wheeler, an executed killer's offspring, is given a home by Wes and Millie Thurman, sheep farmers. Pip fails to settle down, but welcomes a stray Alsatian dog he calls King, and picks up a gun without telling the Thurmans. A rich hermit is murdered and robbed and the authorities hunt for King, the deceased's dog. Bill Beamer, the deputy sheriff, is actually the hermit's killer and he eventually learns that Pip has his lost gun. Meantime, Beamer's accomplice, savaged by King, collapses and his and Beamer's crime is revealed. Wes and the sheriff chase Beamer and save Pip's life. Beamer is apprehended and the incident results in a happier understanding between Pip and Wes.

Production.—The picture has a slightly lurid tale, but shrewd human touches, plus the pooch's engaging antics, keep the rough stuff in check. Roger Mobley pulls out all the stops as Pip: Bill Williams and Marcia Henderson measure up to demands as Wes and Millie: and Charles Cooper scores as the two-faced, homicidal Beamer; but Terry Ann Ross and Jimmy Baird, seen as the Thurmans' kids, are hard to take. A suspenseful climax and delightful rustic backgrounds complete the minor oracle.

Points of Appeal.—Friendly and thrilling yarn, compelling juvenile and canine angles, and U certificate.

Oklahoma Territory

United Artists. American (U). Directed by Edward L. Cahn. Featuring Bill Williams, Gloria Talbott and Ted de Corsia. 6,033 feet. Release August 22, 1960

ALFRESCO melodrama, realistically staged. It concerns a district attorney who believes a big chief, charged with murder, to be innocent and brings about his acquittal, thus preventing war between the Indians and whites. The cast, recruited mostly from sturdy old-timers, does its stuff, and the court scene is well handled, while the DA's love for the redskin's daughter agreeably colours the "curtain." Reliable "second."

Story.—Buffalo Horn, a Cherokee Chief, is accused of murdering an Indian commissioner and, despite a threatened Indian uprising, District Attorney Temple Houston, the great Sam Houston's son, prosecutes and gains a conviction. An editor thinks Houston is making political capital out of the case, and to clear himself Houston investigates further. New evidence reveals that Buffalo Horn had been framed by Bigelow, a railroad agent seeking free land grants through Indian territory. At gun-point, Houston forces the judge to re-open the trial and Houston then defends Buffalo Horn. He spectacularly exposes Bigelow and his gunmen, the chief is freed and war averted. Meanwhile, Houston and Ruth, Buffalo Horn's daughter, fall for each other.

Production.—The picture contains few fights and chases, but the legal and political shenanigans keep the interest held. Bill Williams is a determined and eloquent Houston; Gloria Talbott pleases as Ruth; Ted de Corsia impresses as Buffalo Horn; and Grant Richards scores as Bigelow. Discreet romantic touches strengthen its feminine angle, and the court climax is good theatre.

Points of Appeal.—Intriguing tale, sound characterisation, effective atmosphere, useful footage and U certificate.

The Great St. Louis Bank Robbery

United Artists. American (A). Directed by Charles Guggenheim and John Stix. Featuring Steve McQueen, Molly McCarthy and Graham Denton. 6,125 feet. Release not fixed

"PERFECT-CRIME" melodrama, founded on fact. Given semi-documentary treatment, it tells how a carefully prepared bank raid goes wrong. There is penultimate suspense, but, despite reasonably sound characterisation and authentic atmosphere, its preliminaries hang fire. Loose direction takes the sting out of the tale. So-so "second."

Story.—John Egan, a professional cracksman, and his accomplices, Gino and Willie, plan the hold-up of a St. Louis bank. George Fowler, one-time college football ace, expelled because of an affaire with Ann, Gino's sister, agrees to drive the getaway car. Gino needs ready money and approaches George, who taps Ann. Ann, suspicious, questions George and learns about the intended raid. She hits the bottle and tries to tip off the bank, but Egan kills her. On the following day, the thieves go into action, but a clerk sounds the alarm. Egan is shot, Gino commits suicide, George surrenders, and Willie becomes a wanted man.

Production.—The picture, a poor man's "League of Gentlemen," opens promisingly, but frequently gets bogged down by superfluous detail and excessive talk. Steve McQueen registers as the weak George; and Molly McCarthy has her moments as Ann; but Graham Denton, David Clarke and James Dukas more or less conform to pattern as crooks Egan, Gino and Willie. It hums towards the finish, but the salutary climax is too long delayed fully to redeem the whole.

Points of Appeal.—Title, morally significant "curtain" and useful length.

The Caverns of Vice

Gala. German (X). Directed by Wolfgang Gluck. Featuring Marine Petrowa, Pero Alexander and Marisa Mell. 7,692 feet. Release not fixed

SEX melodrama, a German production given French dialogue and English sub-titles. It concerns five comely German girls who become victims of white-slave traffickers and crooks while performing in a Turkish night club, but eventually collaborate with the police and take their revenge. The plot's dishevelled, but incidental action, embracing striptease, torrid love scenes and attempted murder, is not enough to keep sensation seekers on the qui vive. [illegible] X certificate "Lyceum."

Story.—Lilian, Vera, Gerda, Doris an[illegible] attractive Germans, sign a contract to a[illegible] the Silver Moon, a Turkish night haun[illegible] two can dance and Magali, the beauti[illegible] ruthless proprietress, compels the others[illegible] hibit their figures and act as hostesses. Th[illegible] believe that the place is a front for robb[illegible] Peters, a plain-clothes man, visits the club[illegible] as a drunk. He becomes known as Whi[illegible] takes an interest in Lilian. So does [illegible] Magali's dancing partner lover, and Mag[illegible] Lilian's extermination. The police raid ti[illegible] in time to save Lilian; Magali shoots Jus[illegible] then herself; and a jewel snatching ring[illegible] ting from the cellars, is busted.

Production.—The picture has a cloud[illegible] yet clearly reveals how white-slavers lu[illegible] from their homes. Marisa Mell wins sym[illegible] Lilian; Marina Petrowa makes a thoroug[illegible] though glamorous, Magali; Pero Al[illegible] disarms as Peters; and Jurg Holl register[illegible] wicked and susceptible Jussuff. Near nud[illegible] song break up the rough stuff, while [illegible] definitely triumphs over vice at the fa[illegible] English sub-titles adequate.

Points of Appeal.—Gamy tale, title and [illegible] exploitation angles.

The Last Days of Pompeii

United Artists. Italian (A). Supertotalscope. Photographed in Eastman Color. Directed by Mario Bonnard. Featuring Steve Reeves, Cristina Kauffman and Anne Marie Baumann. 8,768 feet. Release August 1, 1960

MAMMOTH period spectacle, an English-dubbed Italian production, brilliantly photographed in Supertotalscope and Eastman Color. It concerns a handsome and hefty Roman centurion who sets out to rid Pompeii of murderous marauders, masquerading as Christians, and ultimately succeeds. The hero, strenuously played by Steve (Mr. Universe) Reeves, is Superman's forerunner, and, while discharging his self-imposed task, he takes on umpteen opponents at once, gives a crocodile the half-Nelson, resists a siren, battles for the Christians against lions, wins a Persil-white charmer and, together with his loved one, survives Vesuvius's eruption. Its catalogue of serial-like thrills, vividly illustrated in colour, provides exciting "reading" for the "nine-pennies." Very good popular hokum.

Story.—Approaching Pompeii, his "home town," Glaucus, a muscular centurion, saves Ione, the Aedile's beautiful daughter, from a runaway chariot. Later, Glaucus discovers that thugs, thought to be Christians, have massacred many citizens, including his father. Actually, Julia, the Aedile's ravishing and corrupt mistress, is behind the terrorists. Once a slave, she seeks revenge on the Romans, yet eyes Glaucus lasciviously. The latter swears to track down the murderers and bring them to justice. Meanwhile, the Christians hold secret meetings, but are subsequently arrested and given a date with the lions. Eventually, Glaucus learns the truth about Julia, but is made captive. Ione pleads for Glaucus, but she, too, receives the death sentence. The lions are, however, no match for Glaucus and at this juncture Vesuvius erupts. Needless to say, Glaucus and Ione, now in love, are among the few survivors.

Production.—The picture tells a simple tale, but the embellishments—the spearing of women and children, the sexy shenanigans, the hero's breathtaking feats in the arena, and the story destruction during Vesuvius's eruption, which puts a Brock's benefit to shame—prevent it from being dismissed as purely kids' stuff. Steve Reeves projects his mighty torso from the screen magnificently as Glaucus; Cristina Kauffman registers as the modest, yet spirited, Ione; and Anne Marie Baumann definitely has "it" as Julia; but better than most "Roman Scandals." "The Last Days of Pompeii" is, despite uneven acting and not too convincing English voice dubbing, an attractive box-office wager.

Points of Appeal.—Actionful story, terrific performance by Steve Reeves, stupendous highlights, title, Supertotalscope and Eastman Color

CMA makes premiere of 'Doctor in Love' night to remember

THROUGH an important dual tie-up with leading manufacturers, CMA ensured that Tuesday night's premiere of RFD's "Doctor in Love" was a date that would be remembered by those present.

The 2,000 invited guests in the audience at the Odeon, Leicester Square, were each presented with a handsome engagement diary complete with silver retractable ball-point pen. These were distributed in the foyer by a team of pretty "hostesses" wearing attractive nurses' dress.

CMA's partners in the promotion were Biro (Sales) Ltd., and Newton Mill, Ltd. The former supplied "Stylist" pens and engraved each one with the line "Doctors In Love Prescribe Biro." Newton Mill Ltd., manufacturers of Waldorf Club stationery, provided the engagement pads together with a film-selling message on the flyleaf. The pads normally sell at 15s. 11d. each.

CMA has also secured similar co-operation at key theatre openings, extending this big premiere promotion all over the country.

Guests at the premiere included John and Mrs. Davis; Kenneth and Mrs. Winckles; stars of "Doctor In Love"; physicians; surgeons; members of the St. John Ambulance Brigade, and the British Red Cross.

Peter Sharp is Westrex general manager

PETER E. M. SHARP, ACGI, B.Sc(Eng). AMIEE, has been appointed general manager of Westrex Co., Ltd.

Until recently he was personal assistant to the managing director of the Troughton and Young Group of Companies, and previously he was with the Telegraph Construction and Maintenance Co., Ltd., and Standard Telephones and Cables, Ltd.

LONG SHOTS

—continued from page 5

for another Guinness film to go with it," Nat told me.

John Halas is delighted that "Animal Farm," given an extension of quota life, is going out coupled with "Sound Barrier."

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THE news that the Vinten company here and the Mitchell Corporation of America are pooling their joint resources to promote the products of both firms is of great interest, especially as Mitchell expects to introduce shortly a hand-held 35mm. reflex camera which, according to Mitchell director Bill Warren, is far in advance of anything we have yet seen and should ensure a picture steadiness to match studio takes.

In recent years Vinten has turned its interests from the cinema to the television, industrial and scientific fields and it is mainly in those lines of equipment that it will, with the help of the Mitchell Corporation and their joint sales company attack the highly competitive American market.

First move in the campaign will be this Autumn, when A. R. MacMath, scientific and industrial sales manager for Vinten, will take the company's huge demonstration vehicle to the States for a tour that is expected to last several months.

Judging by Mr. MacMath's air of confidence at the reception given last week to celebrate the new Mitchell-Vinten plans, the success of this U.S tour is assured.

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PLEASANT little ceremony at the Rank Screen Services preview theatre in Hill Street, Mayfair, last week was the showing of the advertising filmlet, "Prestige and Skyline" with which RSS won a second prize at Venice.

Host for the event was Paul Mezulianik, head of the RSS special animation unit at Hammersmith, but Bill Annett was, of course, there with a justified smile on his face, and Martin Stevens, in an amusing introductory speech, confessed that RSS felt that this was quite an occasion because, though they had been competing in festivals for years, this was their first prize.

When this Venice second prize-winner was shown to us shortly afterwards, it made me wonder at the quality of the film that was adjudged to have beaten it.

Incidentally, Bill was able to report good progress by the company when he addressed a meeting of all employees recently.

Despite the decline in admissions, which has made operations in the cinema field extremely difficult for the screen advertising companies, Bill disclosed that the business during the past twelve months had been the best in five years.

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AS a token of the appreciation of the outstanding work of all personnel in creating a new output record, Pathe Laboratories will have a special holiday on Monday, July 25, when the staff will be entertained by the management.

Pathe Laboratories has commissioned a large river craft to leave Westminster Pier at 10.45 a.m. for a river cruise. Cocktails and luncheon will be served aboard and there will be a full programme of entertainment.

On return to London, members of the Laboratories will be entertained to dinner at the Cafe Royal when they will be joined by directors of ABPC, followed by a visit to the Palladium.

—**The Stroller**

TRADE SHOWS

LONDON

July 26:

Ice Palace. Warner-Pathe. Warner Theatre. 10.15 a.m.

The Bath Harem (X). Gala. Berkeley. Tottenham Court Road. 10.30 a.m.

July 27:

The Lost World. 20th Century-Fox. Rialto. 10.30 a.m.

MANCHESTER

July 27:

From the Terrace. 20th Century-Fox. Theatre Royal. 10.30 a.m.

The Great St. Louis Bank Robbery. United Artists. Regal. 10.45 a.m.

CLASSIFIED ADVERTISEMENT RATES.

SITUATIONS VACANT	... 9d.	per word
SITUATIONS WANTED	... 4d.	„ „
FINANCIAL	... 1/-	„ „
FOR SALE & WANTED	... 1/-	„ „
MISCELLANEOUS	... 1/-	„ „

Caps. 2d. per word extra. Box Nos. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts).

Kinematograph Weekly, 96-98, Long Acre, London, W.C.2.

Telephone: TEMple Bar 2468. Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone

SITUATIONS VACANT

BBC Television requires Assistant Head of Films. Duties include assistance to Head of Films in direction and supervision of all the various aspects of the work of Film Department. Practical experience of film production would be an advantage, as the post calls for sound knowledge of television film methods and techniques and ability to supervise and deploy a large staff of film technicians and facilities. As the duties also include working in close collaboration with other programme departments, practical knowledge of the various aspects of television production is desirable. Salary £1,920 rising by five annual increments to £2,395 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.350.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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EXPERIENCED PROJECTIONISTS

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Big stage shows regularly featured and Philips FP7 projectors installed. Five day week. Good wages and Pension Scheme. Excellent prospects and security. *Write details of age and previous experience to:—*

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Distribution Company, Head Office: Wardour Street, commencing operation in October, specialising in Continental Features, require

ESTABLISHED KEEN AGENTS

in all territories Gt. Britain and Ireland

APPLY O, BOX 696, KINEMATOGRAPH WEEKLY

SITUATIONS VACANT (contd.)

BBC Television has vacancies in London. (a) Film Editors to edit both 16- and 35-mm. film for all types of output. Applicants must have wide practical experience of film editing (negative and positive) in accordance with highest professional standards, and be prepared to work with magnetic sound tracks. Must be able to contribute creative ideas affecting material at their disposal and advise Producers on how best to use library material. Salary £1,095 (possibly higher if qualifications exceptional) rising by five annual increments to £1,370 max. p.a. (b) Trainee Film Assistants for film projection work. Previous experience of film projection work not essential but applicants expected to show that they have studied and taken a practical interest in the film medium. They should preferably have G.C.E. standard of education. Salary £575 p.a. on appointment. Promotion when fully qualified to Film Assistant, Class II, on scale rising from £615 by four annual increments to £735. For suitably qualified candidates, opportunities later to be considered for training in various branches of film making. When fully qualified as Film Assistants, Class II, applicants must be prepared to work shifts (not nights). Requests for application forms (enclosing addressed envelope, quoting reference 60.G.355.K.W. and indicating post applied for) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

WANTED. — Manager for cinema in market town 25 miles north of London. Small self-contained flat available on site, suitable only for married couple. Must be able to accept fidelity bond. Write, stating wages, experience and references.—F., Box 715, Kinematograph Weekly.

continued on page 32

Showmanship

by FRANK HAZELL

THE PLAN recently announced by ABC of a new approach to film advertising on television is the first major step to experiment with a medium, which, because it is so closely aligned to film, is bound to feature in ever growing prominence in film advertising.

The problems associated with the showing of film extracts will never be successfully solved. It's like showing someone the engine of a car and explaining what the body will look like.

We have not yet had the courage to show long enough extracts to raise viewers to such a pitch of expectation that they feel bound to find out what happens next. Theatres have used this method with telling effects.

With film our vistas are so much wider, and although a theatre stage can be shown on TV without much dramatic loss, the wide open spaces and ever-changing scenes of film presentation are reduced in impact.

This is why the double-channelled plans of ABC are of particular interest.

With the use of personalities, it is possible to reduce the field of film advertising to the intimate level needed for home viewing, and at the same time, using direct film advertising, the pressure will be kept constant and problems of our complicated release system minimised.

ABC may also have found an interim answer to the need for an all-industry advertising campaign. Its unilateral approach will certainly benefit cinemas outside its own circuit, and it will be interesting to see what developments this may encourage in an overall approach to films on television.

THE COMPANY OF SHOWMEN

Peter Arne 'personal' at Lowestoft

G. J. V. CRANE, Odeon, Norwich, gave the screening of "Conspiracy Of Hearts" a boost with a personal appearance by Peter Arne.

This had been arranged by the theatre as the result of personal contact with the actor while he was rehearsing a play in Lowestoft.

Mr. Crane also had some good shop display coverage, and press on the personal gave the final flourish to a well balanced campaign.

P. A. Cross, Odeon, Shirley, had a most effective window display for "Sleeping Beauty." A large doll in a Princess dress was placed in a setting of the film's story.

This was in the centre of a window of flowers, and from the pictures it appears most attractive.

The Columbia-Hoover tie-up for "Our Man In Havana" is still producing some lively showmanship. It encourages the theatre manager and the local Hoover agents to work a joint selling campaign, which in most cases is proving a winner.

G. F. Bigwood, Odeon, Weston-super-Mare, gained, for the first time, a full composite page for "Our Man In Havana" and to make advertising history for this paper they had two full pages devoted to the film.

As well as the national contest, a local one was organised with the town's Hoover dealers with the company's products as the main prizes.

Hoover dealers were the theatre's guests on opening night, and a special reception was arranged by Hoover. The excellently arranged foyer exhibition was used with effect, and reciprocal displays in dealers' windows more than compensated for this theatre plug.

Magistrates and probation officers were among the invited audience for a special preview of "Too Young To Love" at Odeon, Taunton. **R. Crawshaw** gained his main press coverage from this preview and built the campaign around contact with opinion formers, using the completed opinion cards as a front-of-theatre display item.

Maurice Cheepen, Astoria, Old Kent Road, discovered news value in "Look At Life" when he found a local haulage firm featured in "All Through The Night."

The driver, Wally Russell, was invited with his friends to a special screening and this gained some good press coverage.

It was very much on the lines of Maurice's other stunt for the "Look At Life" series.

When showing "Taxi" he contacted the drivers of the largest radio cab firm and spoke to them over their short wave radio, inviting them to see the film.

Missile

P. A. Cross, Odeon, Shirley, had an appropriate foyer display for "On The Beach" when he exhibited a "Fireflash" air to air missile provided by the local Royal Air Force headquarters.

This was for the "Look At Life" feature on these weapons.

As "On The Beach" was screened the following week, the link was most appropriate.

A. E. Williams, Odeon, Ealing, embarked on the second week of "Around The World In 80 Days" with a visit from the Mayor and Mayoress of Ealing, Brentford, Chiswick and Acton.

One of the Aldermen accompanying the Mayoral party rode around the foyer on the penny-farthing used in advertising the film. This gave the press boys their lead.

Balloons with banners attached were released from the theatre roof and from the pictures it appears the messages could easily be seen by town shoppers.

Another fine press campaign for "Our Man In Havana" came from **E. A. Gisli**ham, Gaumont, Cheltenham. A two-page new paper supplement was arranged by Hoover the Friday before playdate and full co-operation from dealers who supported the campaign with special shop displays and leaflet distribution.

S. B. Letts, Regal, Colchester, manag d to break down his newspaper's resistance for composite pages for the same film, and again a wide range of shop displays were mounted, together with an attractive foyer display.

NEW MEMBERS

The following are enrolled in the KINE. Company of Showmen:

G. W. Brandon, Picture House, As[illegible], mingham, 6.
I. Dale, A/M, Ritz, Sunderland.
A. G. Glover, RAF, Astra, Sundern.
C. Jones, A/M, Regal, Harrogate.
B. S. Spriggs, Gaumont, Peckham.

Advertising

E. D. Hainge, Odeon, Birmingham, reckoned that about nine out of ten of the electrical shops in Birmingham carried joint advertising for Hoover and "Our Man In Havana," and as he comments "that's a lot of shops."

This was supported by the serialisation of the story in the *Evening Dispatch*, which was presold by blanket poster coverage.

This is the kind of campaign that proves the value of a national tie-up on the scale arranged by Columbia for this film.

I wonder if **George Baker** will ever send a campaign report that does not concern "South Pacific." George has found something different to write about on the same film 105 times!

The main news story this time was obviously the anniversary and once again the hula-hula girls came forward for the picture dressing, and again the press carried the story.

BBC spot

The BBC had a three-minute spot on their newsreel which made no bones about where the theatre was situated and included interviews with theatre staff.

No anniversary would be complete without a party, and George arranged two—one for the press and the other for his staff—which the well deserve after watching the picture 1,180 times.

Harry Murrey, Gaumont, Sheffield, after a build up over three weeks, staged the finals of *The Star* Rose Queen finals to a capacity house.

These newspaper sponsored beauty contests gain outstanding coverage for the theatre co-operating, and as Harry proved, also bring the result right up to the box-office.

Harry also reports a record £392 collected for World Refugee Year.

F. R. Hozier, Odeon, Bristol, romped home in the press stakes for "Can-Can" by sending three Can-Can girls along to Temple Meads station to collect a copy of the film.

The press photographers had a field day with pictures of the girls on luggage trolleys, with porters and station master, and generally gained the atmosphere of the film.

Opening night was made a civic occasion, and the theatre dressing was flamboyant—in keeping with the background of the film.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

he Showman als

Figures in parentheses indic

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The Showman also commends . . .

Figures in parentheses indicate number of credits

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DONALDSON, A. M., Odeon, Greenock: The Five Pennies. **Dale, Miss I.,** A/M., Ritz, Sunderland: Carry on Constable, Bottoms Up (2). **Demaecker, W. D.,** Mayfair, Battlefield: Rock-a-Bye Baby, The Case of Dr. Laurent, The Stranglers of Bombay, King Creole (4). **Donkin, W. T.,** Odeon, Motherwell: Third Man on the Mountain. **Dixon, J. A.,** Regal, Chesterfield: May Wedding, The Nun's Story, Stage show, Theatre publicity, Inn for Trouble, The Bramble Bush (6). **Dracott, C. H.,** Odeon, Liverpool: Sink the Bismarck!, Operation Petticoat (2). **Deacon, V. H.,** Gaumont, Coventry: Press publicity.

EDWARDS, T., Victory, Liverpool: Newsreel publicity, Children's club, Public relations, Carry on Teacher (4). **Eccleston, N. L.,** Palace, Lancaster: Goliath and the Barbarians, School for Scoundrels, Carry on Constable, Public relations, Two-Way Stretch, The Scarface Mob (6). **Eslick, E.,** Gaumont, Chelsea: Our Man in Havana.

FRISBY, E. H., A/M., Empire, Coventry: A Summer Place, Moment of Danger (2). **Franklin, P. G.,** Apollo, Manchester: Inn for Trouble, Public relations, Hell is a City, Newsreel publicity (4). **Frewin, G. D.,** Gaumont, Rochester: Anatomy of a Murder, On the Beach, Stage show (3). **Farmer, R.,** Gaumont, St. Albans: Heller in Pink Tights, Journey to the Centre of the Earth, Odds Against Tomorrow, Pillow Talk (4). **Ferguson, A.,** A/M., Savoy, S. Newington: The Angry Silence, Carry on Constable, Bottoms Up, Inn for Trouble (4). **Faulds, A. R.,** A/M., Regal, Kilmarnock: A Touch of Larceny, Two-Way Stretch (2). **Freeman, H. A.,** Prince of Wales, Harrow Road: The King and I, Giant, A Woman Like Satan (3). **Fallowfield, G. P.,** Gaumont, Rayners Lane: The Shakedown. **Felton, R. J.,** Odeon, Wolverhampton: The Horse Soldiers. **Fountaine, F. J.,** Odeon, Nottingham: The Horse Soldiers. **Frankland, D. G. M.,** Odeon, West Hartlepool: Anatomy of a Murder. **Fowler, C. L.,** Essoldo, Huddersfield: Pillow Talk.

HALL, J. R. S., Savoy, Newcastle-upon-Tyne: Bluebeards Ten Honeymoons, The Angry Silence, Hell is a City (3). **Hornblow, B. V.,** Rex, Consett: The Scarface Mob, Moment of Danger, The Stranglers of Bombay, The House on Haunted Hill, Conspiracy of Hearts, Deadline Midnight (6). **Handford, E. G.,** Rex, Bedminster: Let's Get Married. **Hindle, J.,** Essoldo, Blackburn: Let's Get Married. **Horrex, C. B.,** Majestic, Kings Lynn: The Sicye of Pinchgut, Public relations, Theatre publicity, Children's club, Press publicity, The Navy Lark, The Rough and the Smooth (7). **Hart, J. M.,** Coliseum, Glasgow: Public relations. **Helley, R.,** Regal, Wakefield: The Scarface Mob, Moment of Danger, Children's club (3). **Hall, K. A.,** Forum, Liverpool: Two-Way Stretch, Carry on Constable, Bottoms Up, Public relations, A Summer Place, Moment of Danger (6). **Horne, H. C.,** Odeon, Balham: Happy Anniversary. **Holloway, A. H.,** Central, Reading: Public relations, Tamango (2). **Hobart, S. J.,** Odeon, East Dulwich: Career, Beloved Infidel, The Battle of the Sexes (3). **Holbrough, Miss E. M.,** Palace, Erdington: Operation Petticoat. **Harris-Quelch, A. M.,** Odeon, Brentwood: Our Man in Havana. **Hallam, A. E.,** A/M., New Empress, Nottingham: Public relations, Theatre publicity (2). **Hey, C.,** A/M., Ritz, Keighley: Two-Way Stretch, Bottoms Up, Expresso Bongo (3). **Holmes, F. L.,** Ritz, Sunderland: The Nun's Story. **Howes, G. A.,** Gaumont, Salisbury: Babette Goes to War. **Hutchings, D.,** Odeon, Plymouth: The Jayhawkers, But Not for Me, Demetrius and the Gladiators, The Shakedown (4). **Horsley, R. E.,** Palace, Gateshead: Third Man on the Mountain. **Honeyman, R. G.,** Odeon, Ayr: The Five Pennies. **Hawkings, T. W.,** Palace, Arbroath: The Five Pennies, Public relations (2). **Hurlbutt, Miss E.,** A/M., ABC, Birmingham: Public relations, Children's club, Newsreel publicity (3). **Hadfield, C.,** Regal, Canterbury: The Angry Silence, Inn for Trouble (2). **Hughes, D.,** Savoy, Newark: Public relations. **Haigh, D.,** Palace, Heckmondwike: The Ten Commandments, Children's club (2). **Hellawell, R., Coliseum,** Whitby: The King and I, Pillow Talk (2). **Heatlie, D. M.,** Lyceum, Edinburgh: The Stranglers of Bombay, Yesterday's Enemy, The Rough and the Smooth, The Five Pennies, Tommy the Toreador (5). **Hurt, G. W.,** Gaumont, Finchley: Anatomy of a Murder. **Hackett, W. J.,** Odeon, Barking: Our Man in Havana. **Heaslewood, R. H.,** Gaumont, Taunton: SOS Pacific

'Kine.'-MGM £600 Contest

Clip on children's TV helped this manager's campaign

A CLIP was shown on local TV in the children's hour and helped the assistant manager of the Olympia, Cardiff, **W. B. E. Nethercote,** with his publicity for "The Wreck of the Mary Deare."

A contest for young model builders produced many excellent models of ships which were displayed in the theatre foyer. Prizes of kits and toys were promoted.

Another foyer presentation consisted of a display of underwater equipment.

Good use was made of the Fontana book tie-ups which resulted in many good window-presentations.

Extra space was taken in the local press.

A press show was the highlight of the campaign for "Please Don't Eat The Daisies" carried out by **J. A. Brown** of the Gaumont, Edinburgh.

Among the press who gave excellent reviews to the film were *Edinburgh Evening News*, *The Scotsman*, and *South Midlothian Advertiser*, resulting in over a hundred inches of space.

The painting competition block was placed with five papers and was well received.

Heralds were distributed by newspaper boys and various traders, and two thousand milk bottle collars were utilised by an Edinburgh dairy. The milk tie-up was promoted also by thirty Dairy Festival posters placed in the shops.

Box-office cards were also a feature of the campaign.

R. Farmer of the Gaumont, St. Albans, put the National Milk Promotion to good use for the screening of "Please Don't Eat The Daisies."

Thousands of bottle collars were used by over thirty roundsmen of the Express Dairy Milk Co. Every effort was made to achieve peak publicity with dairy presentations and away from the theatre point-of-sale materials.

Letters were sent to householders advising them of this comedy attraction and stickers were utilised by many different shops, having agreed to attach them to paper bags.

A car was decorated with cut-outs and playdate streamers, and this was driven around the town during the seven days of playdate.

Windows of several traders were dressed with theatre and film credits.

More Credits

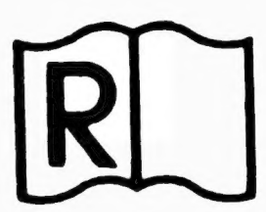
"**The Wreck of the Mary Deare.**"—B. Stevens, Lyric, Wellingborough; P. C. Stevenson, Rialto, Broughton; T. W. Hawkins, Palace, Arbroath; L. H. Crate, ABC, Dunstable; J. A. Dixon, Regal, Chesterfield; P. M. Laing, Rex, Motherwell; J. W. Abbots, Regal, Newbury; A. Evans, Savoy, South Shields; G. Williams, Regent, Chatham.

"**Please Don't Eat the Daisies.**"—G. P. Elcock, Odeon, Deal; G. D. Fraven, Gaumont, Rochester; D. Hutchings, Odeon, Plymouth; N. C. Longley, Hippodrome, Putney; H. Silander, Gaumont, Reading.

"**Never So Few.**"—C. Best, Odeon, Canterbury; B. Bint, Odeon, Sale; C. Hunter, Odeon, Warrington; J. Brannan, Odeon, Burnage; P. N. Kelly, Odeon, Whalley Range; G. B. Barbour, Regal, Gt. Yarmouth; S. E. Parnham, Odeon, Alfreton; J. F. C. Dickinson, Odeon, Rochdale; P. A. Stewart, Odeon, Hamilton.

"**The Student Prince.**"—D. F. Dean, Gaumont, Smethwick.

"**The House of the Seven Hawks.**"—C. W. Roberts, Odeon, Wrexham.



continued from page 29

SITUATIONS VACANT (contd.)

COUNTY BOROUGH OF BRIGHTON

Appointment of Director of Entertainments and Publicity

APPLICATIONS are invited for this new post from persons possessing extensive knowledge of entertainments, publicity and public relations, and considerable experience of administration of a large department or undertaking.

The person appointed will be responsible to the Council for the organisation and administration of the whole of the entertainments and publicity activities of this large and progressive seaside resort which, in addition to its extensive holiday and tourist trade, acts as host town to the major national conferences.

The salary attaching to the post will be £2,750 per annum x £100 (2) x £50 to a maximum of £3,000 per annum and the conditions of service will be those of the Joint Negotiating Committee for Chief Officers of Local Authorities.

A hospitality and a car allowance will also be payable.

Application forms, details and conditions of appointment, obtainable from the undersigned are returnable by the 31st August, 1960.

Canvassing will disqualify.

W. O. DODD,
Town Clerk.

Town Hall,
Brighton, 1.
June, 1960.

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CLERICAL APPOINTMENTS

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Applicants should have some clerical experience and general knowledge of office procedure; a good G.C.E. (or equivalent) is desirable.

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- Opportunities for promotion in large progressive and challenging industry.
- Salary depending on qualifications and experience, up to £12.16.0d. per week male, and £12.11.0d. female.
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- Holidays Three weeks (present arrangements honoured).
- Sick Leave generous conditions.
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Write with full details to Staff Dept. (X.1873.2E.) N.C.B., Hobart House, London, S.W.1, before 28 July, 1960.

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SITUATIONS VACANT (contd.)

BBC requires Production Assistant, Television, in Glasgow. Production Assistants contribute ideas on treatment and production of programmes, assisting producers in programme administration, budgeting, casting and rehearsal, and in selection and direction of film sequences. They conduct liaison with servicing departments and frequently act as producers' representatives on location and can be required to take charge of studio floor during rehearsal and transmission. This demands a developed visual imagination and ability to translate programme ideas into practical television. May also be required to help with presentation and trailing duties. Experience of production in television an advantage. Experience of and interest in current affairs (e.g. as journalist) essential and knowledge of Scotland desirable. Salary £1,230 (possibly higher if qualifications exceptional) rising by five annual increments to £1,580 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.351.K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

ASSISTANT MANAGER required for major West End cinema. Apply, stating full particulars and salary required, to B, Box 711, Kinematograph Weekly.

JERSEY. — Fully experienced Co-Chief Projectionist. Grade "A" Hall. Good wages and conditions. Working knowledge live show an advantage. — Details of experience, etc., whether married or single, with recent photograph to Manager, Forum Cinema, St. Helier, Jersey, C.I.

OPERATOR MANAGER wanted for cinema near Huddersfield. Comfortable appointment for good man.—Apply in writing to G., Box 716, Kinematograph Weekly.

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PUBLICITY / Press / Promotions / Exploiter with wide experience, requires situation, London or as South Coast representative.—A, Box 710, Kinematograph Weekly.

MANAGER, 26 years' experience, seeks position, experienced all branches operating box to management. Salary £12. —D, Box 713, Kinematograph Weekly.

CHIEF Projectionist desires position. Experienced worker. Willing to train for manager. — E., Box 714, Kinematograph Weekly.

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WANTED. — 300 Second-hand Wooden Seats and Backs. Standards not essential. — Write, Opera House Buildings, Hales Street, Coventry.

CINEMAS FOR SALE

CINEMAS suitable for projectionists.—R. Bovilsky, Cinema Agent, 34, Batson Street, Glasgow.

See page 29 for more classified advertisements

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